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ILLUSTRATED

Catalogue

of

300 PAINTINGS

by OLD MASTERS

Of the Dutch, Flemish, Italian, French, and English Schools
being some of the principal pictures which have at various times formed part
of the

Sedelmeyer Gallery



PARIS
6, RUE DE LA ROCHELOU'CAULD, 6

—
1898

DUTCH, FLEMISH,
AND GERMAN SCHOOLS

BACKEE (JACOB ADRIAENSZ)

(1603 OR 1609-1651)

1. — Portrait of an Old Lady

Seated, nearly full-face to the front. She wears a white linen cap with a black velvet band on the top, a small ruff, and a black velvet cloak, lined with fur. She holds a closed book in her left hand, and spectacles in her right. Three-quarters figure. Life-size.

Canvas, 36 in. by 25 1/2 in.

From the Collection of Lord Haldon.

Now in the Collection of Herr Adolf Thiem, San Remo.



BEYEREN (ABRAHAM H. VAN)

(XVIIth CENTURY)

2. — Still-Life

On a table covered with a green velvet cloth, fringed with gold, are a silver ewer, a basket on which is a plate containing a ham, a golden goblet, a Delft dish containing two oranges, an open watch, a plate with oysters, a half-pared lemon, a slice of salmon, grapes, etc.

Signed with monogram.

Canvas, 40 in. by 33 in.

From the Collection of M. Van Eyk, 1818.

— — — the Earl of Clancarty, London.

Now in the Collection of M. Rodolphe Kann, Paris.



1. — BACKER (J. A.)



2. — BEYEREN (A. H. van)

BROUWER (ADRIAEN)

(1605 OR 1606-1638)

3. — Interior of a rustic Inn with three Peasants

One is seated in front on the left with a pipe in his right hand, and a poker in his left. A large jug stands on the ground near him. He turns his head to two peasants, seated at a table, apparently discussing the amount of the bill, which one of them holds in his hand. A sketch of a peasant's head is fastened against the wall on the left.

Signed with monogram.

Panel, 10 1/2 in. by 8 in.

From the Collection of M. A. Schloss, Paris.

Now in the Collection of M. Rodolphe Kann, Paris.



COQUES (GONZALES)

(1618-1684)

4. — Portrait of a Gentleman, a Lady, and their two Daughters

Described in Smith's Catalogue (part iv, p. 260, n° 27) as follows :

« The former, elegantly dressed in the costume of the period, is represented in a front view, standing in the centre, with his right hand placed on his hip, and a cane in the other. The lady, attired in a black silk robe, stands on his left; and behind is seated the eldest daughter, playing on a mandolin, while the youngest stands on the opposite side, holding a greyhound. The background is composed of a curtain, some architecture, and a group of figures, representing the Graces. »

Panel, 20 1/2 in. by 27 1/2 in.

Described in Smith's « Catalogue Raisonné », part iv, p. 260, n° 27.

From the Collection of David Bailey, Esq.

Saltmarshe Collection, 1846.

— Adrian Hope Collection, London, 1894.

Now in the Collection of Mr. Rodman Wanamaker, Philadelphia.



3. — BROUWER (A.)



4. — COQUES (Gonzales)

COQUES (GONZALES)

(1618-1684)

5. — Family Portrait

Described in Smith's Catalogue (part iv, p. 258, n° 18) as follows :

« The interior of an elegant apartment, in which are introduced a company of persons, representing portraits of a family of distinction. Most admirably painted. »

Panel, 20 1/2 in. by 29 1/4 in.

Described in Smith's « Catalogue Raisonné », part iv, p. 258, n° 18.
From the Collection of the Duke of Marlborough, Blenheim Palace, 1836.
Now in the Collection of M. Rodolphe Kann, Paris.



CUIJP (AELBERT)

(1620-1691)

6. — The Mussel-Eater

Described in Smith's Catalogue Raisonné (part v, p. 335, n° 173) as follows :

« The Interior of a Blacksmith's Shop, with a workman seated near the middle, eating mussels, and three children looking at him. On the right of the picture are two gentlemen standing on the further side of the door, whose attention appears to be also excited. A dog lies in front, and a smith, at work, is seen at the end of the shop. Painted in the artist's early time, and finished manner. »

Signed with monogram.

Panel, 19 3/4 in. by 29 1/2 in.

Described in Smith's « Catalogue Raisonné », vol. v, p. 335, n° 173.
From the Collection of M. Lormier, Rotterdam.

— — A. Febvre, Paris, 1832.
— — Baron de Beurnonville, Paris, 1833.
— — Ch. Hanbury Tracey, Esq.

Now in the Collection of Mr. M. C. D. Borden, New York.



5. — Coques (Gonzales)



6. — Cuyp (Aelbert)

CUIJP (ALBERT)

(1620-1691)

7. — Interior of a Cow-House

A large red cow, seen from the side, is standing in front, a black cow lying down near her. Some poultry are perched on the top of a boarded partition, and a pigeon looks in from the window-sill.

Signed with monogram.

Panel, 17 1/2 in. by 23 in.

From the Collection of Th. Norris, Esq., of Bury, 1873.

— — Baron Liebig, Reichenberg.

Now in the Collection of M. Rodolphe Kann, Paris.



CUIJP (ALBERT)

(1620-1691)

8. — Cattle in a Meadow

On the right of the foreground is an ox seen in profile, standing; two others are lying down near him; beyond, in the middle distance, a peasant converses with a woman. On the opposite side are four sheep, resting; a goat stands behind them. In the distance, the church of Dort, and a windmill.

Signed with monogram.

Panel, 13 in. by 13 1/2 in.

From the Collection of the Vicomte Du Bus de Gisignies, Brussels, 1836.

Now in the Collection of M. Maurice Kann, Paris.



7. — Cuyp (Aelbert)



8. — Cuyp (Aelbert)

CUIJP (AELBERT)

(1620-1691)

9. — The Departure for the Chase

Described in Smith's Catalogue (part v, p. 334, n° 177) as follows :

« A grand landscape, on the foreground and left of which are a lady and a gentleman arriving on horseback. The former, elegantly attired in a blue silk robe with full slashed sleeves, and a cap decked with blue and white feathers, is mounted on a beautiful white palfrey, caparisoned with costly housings. The gentleman, riding a brown horse, is on her left; his head is uncovered, and he wears a full flowing wig : they are accompanied by three sporting dogs, and followed at some distance off by a huntsman on foot, leading two greyhounds in leash. Beyond these, and near a castle on the right, are two gentlemen arriving on horseback. A river traverses the middle distance, and the country is diversified with enclosures. A fine summer's morning adds lustre to the scene. A splendid work. »

Signed : A. Cuijp

Canvas, 47 in. by 66 1/4 in.

Described in Smith's « Catalogue Raisonné », part v, p. 334, n° 177, and Supplement, p. 664, n° 48.

From the Collection of Th. Emmerson, Esq.

— — E. Higginson, Esq., Saltmarshe, 1860

— — Adrian Hope, Esq., London, 1894.

Now in the Collection of Mr. P. A. B. Widener, Philadelphia.



THE DETACHMENT FROM THE CHASE

CUIJP (AELBERT)

(1620-1691)

10. — Landscape. Evening Effect

A sunny lake scene, with a high road in the foreground, bounded on the right by a lofty cliff, and skirted on the opposite side by some high trees. On the extreme left, an old man is leading an ass, on which is a woman with a child in her arms. In the centre, a woman, seated, converses with a man and a boy standing in front of her. Farther to the right are three cows passing over a rustic bridge, and another lying down. Beyond the road, a lake, bounded by high hills, stretches across the background.

Signed with monogram.

Panel, 18 in. by 21 1/2 in.

Engraved by H. Vion.

From the Collection of Mrs. Edward Romilly, London, 1878.

— — Baron de Beurnonville, Paris, 1881.

Now in the Collection of M. Rodolphe Kann, Paris.

CUIJP (AELBERT)

(1620-1691)

II. — Travellers halting at an Inn

One man has already mounted, and is seen riding away under the projecting sign of the White Swan. A second is about to mount his horse, whilst a third, seated on a log of wood, is in the act of pulling on his boots. A girl holding a pewter jug stands waiting to offer him a glass of ale. His white horse, forming the centre and principal light of the picture, is held by a sturdy little boy in a broad-brimmed hat.

Signed : A. Cuijp.

Canvas. 24 1/2 in. by 33 1/2 in.

From the Collection of the Duke of Marlborough, Blenheim Palace, 1886.
Now in the Collection of M. Rodolphe Kann, Paris.



10. — Cuyp (Albert)



11. — Cuyp (Albert)

CUIJP (AELBERT)

(1620-1691)

12. — Cows and Sheep on the Bank of a River

In the centre of the composition, on an eminence, are three sheep lying down, and three cows, one of which is standing, and seen in profile. Four other sheep are grouped at the foot of a solitary tree to the right.

Signed: A. Cuijp.
Canvas, 26 in. by 31 1/2 in.

Now in the Collection of Baron Koenigswarter, Vienna.



CUIJP (AELBERT)

(1620-1691)

13. — Cavaliers halting on a Road

On the right of the foreground are two gentlemen mounted on grey horses, one of whom appears to be giving directions to a man on foot, who stands near, with dogs. On the left, a shepherd, leaning on his stick, and a group of sheep and goats. Beyond, a peasant, his blue vest hanging on a stick over his shoulder, is crossing the road, and farther back, a herdsman is driving cattle. A river, and the church and other buildings of a town in the distance.

The principal group of figures is repeated in a picture by Cuijp from the Lyne Stephens Sale, now in the Collection of M. Maurice Kann. The figure of the shepherd, leaning on his stick, with a dog by his side, reappears in a picture in the Museum at Frankfort.

Signed on the left: A. Cuijp.
Canvas, 42 in. by 33 in.

From the Collection of M. Murann H. H. Eichmann, Leyden.

— — — — — Mme A. Gijsberti Hoetenpijl, Leyden, 1872.

— — — — — Prince Demidoff, San Donato.

Now in the Collection of Mrs. P. C. Hanford, Chicago.



12. — Cuijp (Aelbert)



13. — Cuijp (Aelbert)

DENNER (BALTHASAR)

(1685-1749)

14. — Bust Portrait of an Old Lady

Turned three-quarters to the right. She wears a white linen cloth on her head, and over it a violet velvet hood; round her shoulders a grey mantle bordered with fur. Bust, life-size.

Panel, 14 1/2 in. by 12 1 2 in.

Now in the Collection of Mr. Charles T. Yerkes, New York.



DOU (GERARD)

(1613-1675)

15. — « Propos de Voisin »

A young woman leaning on the sill of an arched window, with a tin can in her left hand. She turns to the right nearly in profile, apparently speaking to some one. Her dress consists of a white chemisette with wide sleeves, open at the throat, and a red bodice.

Signed : G. Dov.

Panel, arched top, 10 3/4 in. by 7 3/4 in.

Exhibited at the Exposition rétrospective, Amsterdam, 1872.

— — — — — Hague, 1890.

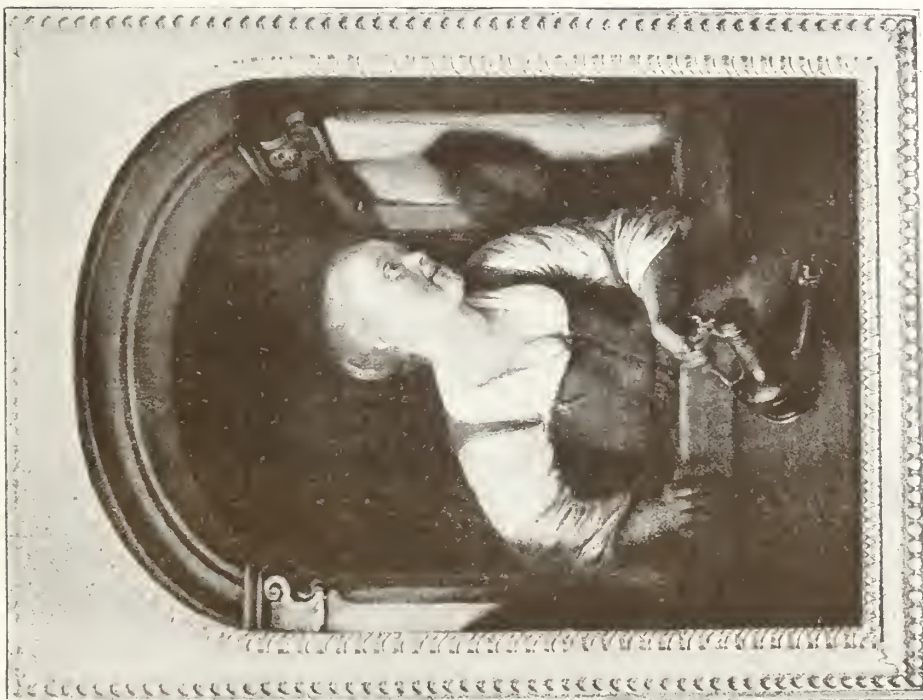
From the Collection of Cornelis Wittert, Rotterdam, 1731.

— an anonymous Collection, Amsterdam, 1734.

— the Collection of Robert de Neuville, Leyden, 1736.

— — — — — Messchert van Vollenhoven, Amsterdam, 1802.

Now in the Collection of Dr. Max Wassermann, Paris.



15. — Doubt (Gerard)



14. — Dessner (B.)

DOU (GERARD)

(1613-1675)

16. — Backgammon Players

A young man in a slouched hat, standing on the farther side of a table, has just thrown the dice and is looking at his opponent, who is filling a glass from a tin can. The latter wears a flat cap and a loose robe; he is seated in an armchair, his back to the spectator, his face in profile. An open window on the left, a fire-place on the right. A gun hangs from a column in the background, near which are some shelves with books and other accessories.

Panel, 25 1/2 in. by 27 in.

Now in the Collection of M. Adolphe Schloss, Paris.



DOU (GERARD)

(1613-1675)

17. — An old Woman peeling Apples

She is seated in the centre of a homely Dutch interior, turned to the left, and wears a black cap and wide mantle. Near her are a kettle, an armchair, and a table, on which are a piece of bread, and other objects. Some logs of wood are burning in a large fire-place on the right.

Signed on the right.

Panel, 14 in. by 17 1/4 in.

Engraved by E. Salmon.

From the Collection of M. Salamanca, Paris. 1875.

— — Baron de Beurnonville, Paris. 1881.

— — Prince Liechtenstein, Vienna.

Now in the Collection of Herr Martin Heckscher, Vienna.



16. — Dou (Gerard)



17. — Dou (Gerard)

DOU (GERARD)

(1613-1675)

18. — The Hermit

Described in Smith's Catalogue (part 1. p. 28, n° 84) as follows :

« A venerable hermit in a cell, perusing a large book, which lies on a bench before him: in his left hand he holds a pair of spectacles, and with his right is raising the leaves of the book, as if about to turn over the page: the trunk of a withered tree fills up the left of the subject. This picture has been considerably enlarged, its original size being merely the head of the hermit, which is painted with extraordinary care and fine effect: this no doubt induced the artist to increase its size. »

Panel, 16 in. by 12 in.

Described in Smith's « Catalogue Raisonné », part 1. p. 28, n° 84.

From the Collection of M. Tronchin des Délices, 1801.

— — M. Sereville, 1811.

-- — Messrs. Woodburn.

Now in the Collection of Mr. Charles T. Yerkes, New York.



DYCK (SIR ANTHONY VAN)

(1599-1641)

19. — Portrait of a young Prince

A boy of about six, standing, turned slightly to the right, his face towards the spectator. He wears a purple silk doublet and green trunk hose, a small ruff, and a string of coral beads across his breast. He holds a red flag in his left hand, his right rests on his hip. Full-length figure. Life-size.

Canvas, 43 in. by 32 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.

From the Collection of the Marquis de Gropallo, Genoa.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.



19. — Dyck (Sir A. van)



18. — Dou (Gerard)

DYCK (SIR ANTHONY VAN)

(1599-1641)

20.—Portrait of the Marchesa Spinola Doria

Standing, turned to the left, looking towards the spectator, and in the act of ascending some steps. She wears a black satin robe, relieved by a large lace ruff and ruffles, and a black mantle of brocaded velvet; a pearl diadem with black feathers in her fair hair. She has a flower in her right hand, and holds up the folds of her dress with her left. Full-length figure. Life-size.

Canvas, 89 in. by 59 in.

From the Collection of the Marquis of Spinola-Defornari, Genoa
Now in the Collection of Herr Adolf Thiem, San Remo.



BY ANTHONY VAN DYCK
PORTRAIT OF THE MARCHESA SPINOLA

DYCK (SIR ANTHONY VAN)

(1599-1641)

21. — Portrait of a Gentleman

Standing, full-face, with beard and moustaches: he wears a dark dress, with cloak and ruff. Three-quarters length figure. Life-size.

Canvas, 44 1½ in. by 37 ¾ in.

Mentioned in Dr. Waagen's, « Art Treasures in Great Britain », vol. III, p. 429.

From Sir Andrew Fountaine's Collection.

Now in the Collection of Mr. M. C. D. Borden, New York.

DYCK (SIR ANTHONY VAN)

(1599-1641)

22. — Portrait of the Marchesa Gropallo

Standing, turned three-quarters to the right, looking to the front, her dark hair adorned with jewels. She wears a black dress, and a collar edged with pearls. A double chain of pearls is passed round her neck, descending to her waist, where she holds it with her right hand, while her left, partly gloved, hangs beside her. Three-quarters figure. Life-size.

Canvas, 43 in. by 32 1/2 in.

From the Collection of Girolamo Gropallo, Genoa.

Now in the Collection of Herr James Simon, Berlin.



22. — Dyck (Sir A. van)



21. — Dyck (Sir A. van)

DYCK (SIR ANTHONY VAN)

(1599-1641)

23. — Portrait of a General

In profile to the left, his head and eyes turned towards the spectator; he has dark bushy hair, and is clad in armour, with a mantle draped loosely round his body, and a scarf attached to his left arm. His right hand rests on a baton, his left on the hilt of his sword. Three-quarters length. Life-size.

Canvas, 52 in. by 42 in.

From the Collection of Sir Walter Farquhar.

Now in the Collection of Mr. P. A. B. Widener, Philadelphia.



DYCK (SIR ANTHONY VAN)

(1599-1641)

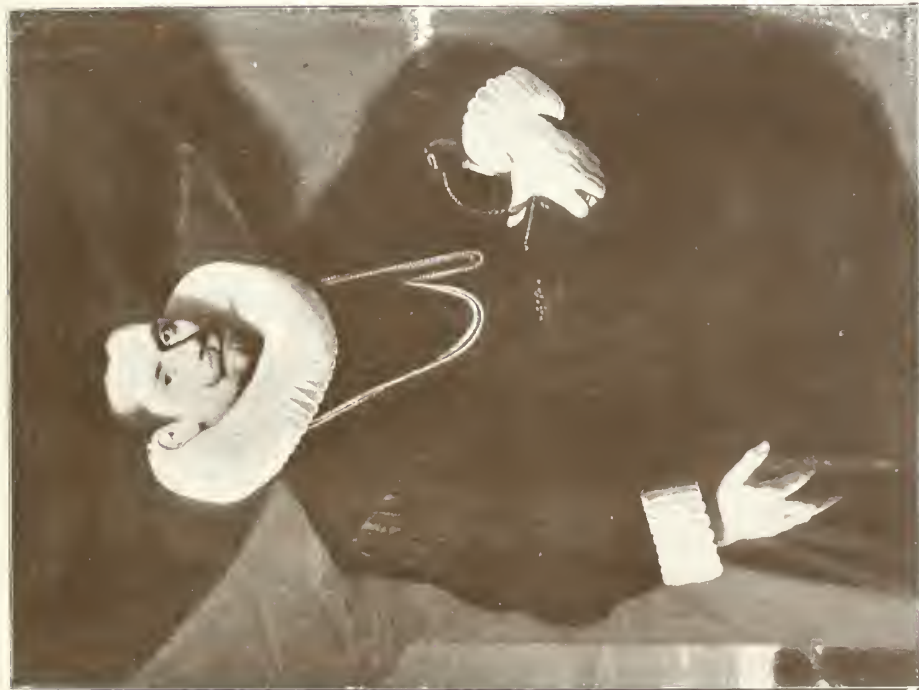
24. — Portrait of a Gentleman

Standing, turned to the right, with short dark hair, moustaches and chin-tuft. He is dressed in a full suit of black velvet, and a mantle of the same, a broad gaufered ruff, and cuffs to match. A double gold chain hangs from his neck. His left hand rests on the hilt of his sword, his right hangs by his side. Three-quarters figure. Life-size.

Canvas, 48 in. by 36 in.

From the Collection of Sir Charles Robinson.

Now in the Collection of Baron Koenigswarter, Vienna.



24 — Dyck (Sir A. van)



23. — Dyck (Sir A. van)

DYCK (SIR ANTHONY VAN)

(1599-1641)

25. — Portrait of the Family of the Duke of Buckingham

Portrait of Catherine, Duchess of Buckingham, with her two Sons and a Daughter. The duchess, dressed in black silk, is seated in an armchair, pressing a miniature to her bosom with one hand, and holding the hand of her son in the other; the youth is habited in white satin. The portrait of George Villiers, Duke of Buckingham, appears as an oval picture suspended in the background. The miniature which the Duchess holds is the portrait of an aged man, decorated with the blue ribbon of the Garter, and probably represents her father, Francis, 6th Earl of Rutland.

Canvas, 90 3/4 in. by 77 in.

Described in Smith's « Catalogue Raisonné », part III, p. 79, n° 26.

— Dr. Waagen's « Art Treasures in Great Britain », vol. III, p. 123.
From the Duke of Marlborough's Collection, Blenheim Palace. (Sold privately).
Now in the Collection of Baroness Hirsch de Gereuth, Paris.



DYCK (SIR ANTHONY VAN)
PORTRAIT OF THE FAMILY OF THE DUKE OF BUCKINGHAM

DYCK (SIR ANTHONY VAN)

(1599-1641)

26. — The Virgin, the Infant Christ,
and St. Anna

To the right, the little Saviour, standing naked on the lap of the Virgin, bends eagerly forward toward St. Anna, who holds out her hands to receive Him. Landscape background.

Panel, 27 in. by 21 1/2 in.

From the Collection of Count Eugène d'Oultremont. Brussels.
Now in the Collection of Professor Ludwig Knaus, Berlin.

DYCK (SIR ANTHONY VAN)

(1590-1641)

27. — The Marriage of St. Catherine

The Virgin, seated, holds the Infant Saviour in a recumbent position on her lap, and looks down upon Him with maternal affection. On the right, St. Catherine bends in adoration before the Saviour; her hands, in one of which she holds a palm-branch, are crossed on her bosom. The female figures are three-quarters length.

Panel, 37 1/2 in. by 31 1/2 in.

Lithographed by W. Le Roy.

Etched by A. Mathey-Doret.

This picture was painted by Van Dyck, at Genoa, for the family of the Marquis Cambiaso, whose oratory it adorned until 1840, when Count de Cornelissen bought it.

From the Collection of Count R. de Cornelissen, Brussels.

Now in the Collection of Mr. A. A. Sprague, Chicago.



26. Dyck (Sir A. van)



27. — Dyck (Sir A. van)

DYCK (SIR ANTHONY VAN)

(1599-1641)

28. — Portrait of the Duke of Pomfret

Seen from behind, his head and eyes turned towards the spectator. He wears a rich lace collar, and a white satin mantle, which he holds with his right hand. Bust. Life-size.

Canvas, 29 in. by 24 1/2 in.

From the Collection of Freiherr von Fechenbach, Laudenbach.
Now in the Collection of Herr Alfred Strasser, Vienna.

DYCK (SIR ANTHONY VAN)

(1599-1641)

29. — Portrait of a Lady

Turned slightly to the left, looking at the spectator. Round her neck, she wears a white transparent ruff. Her right hand is placed against her breast. Half-length. Life-size.

Canvas, 29 in. by 23 in.

From the Collection of M. Rattier, Paris.
Now in the Collection of Mr. R. Hall McCormick, Chicago.



29. — Dyck (Sir A. van)



28. — Dyck (Sir A. van)

DYCK (SIR ANTHONY VAN)

(1599-1641)

30. — Portrait of Princess Maria Luisa de Tassis

Described in Smith's Catalogue (part III. p. 132, n° 480) as follows :

« Portrait of a handsome young lady, representing the face in a three-quarters view, with bushy hair, of a brown colour. A frill adorns the bosom; and another, of stiff lace, surrounds the shoulders. She is dressed in a black silk vest, with large slashed sleeves; and a cross is attached to a black bow in front. The right hand, having a glove on it, holds a fan, composed of black feathers. An admirable example of the master. »

Canvas. 30 in. by 24 in.

Engraved by Spruyt, and by Hans Meyer.

Described in Smith's « Catalogue Raisonné », part III. p. 132, n° 480.

Exhibited at the Exposition de Portraits de Femmes et d'Enfants. Paris, 1897.

From the Collection of M. van Saceghem, Ghent.

— — — — — Vicomte Du Bus de Gisignies, Brussels. 1883.

Now in the Collection of M. Rodolphe Kann, Paris.



DYCK / SIR ANTHONY VAN DYCK
PORTRAIT OF MARIA LUISA DE TASSIS

EYCK (JAN VAN)

(1390-1440)

31. — Portrait of John Arnolfini

Turned slightly to the left. A beardless man, in a green robe, trimmed with fur, and a crimson turban-shaped head-dress; his hands crossed in front, the right holding a letter. Dark background. Small half-length figure.

Panel, 11 1/2 in. by 8 in.

From the Collection of the Earl of Shrewsbury, Alton Towers, 1857.

— — — Mr. C. J. Nieuwenhuys, London, 1886.

Now in the Berlin Museum.

EYCK (JAN VAN)

(1390-1440)

32. — Virgin and Child

The Virgin stands in a Gothic niche of rich architecture, decorated with sculpture. She is dressed in a long scarlet mantle, and holds the Child against her breast, looking tenderly at Him. On the border of the canopy above her head is inscribed : « Domus Dei est et porta coeli »; and on the pedestal under her feet : « Ipsa est quam preparavit domus filio Dei mei ».

Panel, 21 in. by 11 in.

Exhibited at Manchester, 1857.

— the Royal Academy, London. 1871.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 190

From the Collection of the King of Holland, 1850.

— — A. J. Beresford Hope, Esq., London. 1886.

— — Mr. Henry G. Marquand, New York.

Presented by the latter to the Metropolitan Museum, New York.



32. — Eyck (Jan van)



34. — Eyck (Jan van)

FYT (JAN)

(1611-1661)

33. — Fruit and Fish

On a table covered with a green cloth, various dead fish in a large silver dish. A garland of fruit hangs from the wall above. A monkey climbs up from beneath the table.

Canvas, 48 in. by 62 in.

Etched by J. Jacquemart for the « Gazette des Beaux-Arts », 1877.

From the Collection of Prince Demidoff, San Donato.

— — Comtesse Mnischew, Paris.

— — M. E. Secrétan, Paris.

Now in the Collection of Herr Adolf Thiem, San Remo.



FYT (JAN)

(1611-1661)

34. — Dead Game

In a landscape, at the foot of a little eminence in the foreground, a great variety of dead game lying on the ground, watched by four hounds, one of which is seated on the top of the rocky mound, while another snuffs at a dead boar on the right. A deer hangs by one foot from a tree on the left; a hare and a great number of wild birds in the centre.

Painted by the artist when in Italy.

Canvas, 67 in. by 99 in.

Reproduced in the « Gazette des Beaux-Arts », 1893.

Now in the Collection of M. Rodolphe Kann, Paris.



33. — Fyt (Jan)



34. — Fyt (Jan)

GOYEN (JAN VAN)

(1596-1656)

35. — View in Holland

A view looking across a flat country, with a coach and six, and several figures on a road in the foreground; a group of trees on a little eminence to the left. In the distance, the buildings of a town, with the church in the centre.

Signed.

Canvas, 40 in. by 52 in.

Etched by G. Greux.

Now in the Collection of Madame Ch. Delbecque, Brussels.



GOYEN (JAN VAN)

(1596-1656)

36. — View of Dordrecht from Papendrecht

On the river bank to the left, some rustic buildings, and the ferry-man's house, in front of which are peasants on horseback and on foot, carts, etc. Near the bank are four boats. On the extreme right, another boat containing two men. Several sailing-boats are scattered over the river beyond. In the distance on the right, the outline of Dordrecht. Cloudy sky.

Signed, and dated 1633.

Panel, 18 in. by 28 1/2 in.

Etched by Laguillermie, G. Greux, and W. Unger.

From the Collection of Chevalier de Lissingen, Paris, 1876.

— — — M. E. Secrétan, Paris, 1889.

Now in the Royal Museum at the Hague.



35. — GOYEN (Jan van)



36. — GOYEN (Jan van)

GOYEN (JAN VAN)

(1596-1656)

37. — River Scene

In the foreground to the left, on a little eminence, are two men and three cows. Towards the centre, three fishermen in a small boat are drawing in their net. In the middle distance, a ferry-boat full of people, animals, etc., is approaching the opposite bank of the river, on which are a church and cottages.

Signed with monogram, and dated 1644.

Panel, 21 $\frac{1}{2}$ in. by 27 $\frac{1}{2}$ in.

Now in the Collection of Herr Stefan C. Michel, Mayence.



GOYEN (JAN VAN)

(1596-1656)

38. — Winter in Holland

In the foreground, numerous persons, the greater part in groups, some skating, others seated in sledges pushed by men, or drawn by horses. On the dyke to the right is a sentry-box, behind which may be seen a canon and two men. At the back of the dyke is a house, and to the right a row of young trees. Beyond are skaters and pedestrians, and in the distance is seen the town of Harlem, the church rising above the houses.

Signed on the left : J. v. Goyen, 1646.

Panel, 17 in. by 36 in.

From the Collection of Prince Demidoff, San Donato.

M. P. Crabbe, Paris, 1830.



37. — GOYEN (Jan van)



38. — GOYEN (Jan van)

GOYEN (JAN VAN)

(1596-1656)

39. — View of Dordrecht

A view across the river Maas to the town of Dordrecht, with the cathedral in the centre. In the foreground on the left, a sailing-boat filled with people, and towards the centre, a rowing-boat with seven persons in it. Numerous other boats are seen on the river, which winds away in the distance to the left. Cloudy sky.

Signed with monogram, and dated 1648.

Panel, 23 in. by 32 1/2 in.

Etched by Brunet-Debaines.

From the Collection of M^{me} Brentano-Birckenstock, Frankfort, 1870.



GOYEN (JAN VAN)

(1596-1656)

40. — View near Dordrecht

In the foreground on the right, three fishermen in a boat, which one of them is fastening to a post on the shore. A man holding a long pole stands near, his dog beside him. On the opposite side is a fishing-smack with her sails set, full of people; a small boat containing six figures approaches it. In the middle distance on the right, the buildings of the town. A number of vessels on the river.

Signed with monogram, and dated 1652.

Panel, 25 in. by 33 in.

From the Collection of M. Max Kann, Paris.

Now in the Collection of Mr. P. C. Hanford, Chicago.



39. - GOYEN (Jan van)



40. - GOYEN (Jan van)

GOYEN (JAN VAN)

(1596-1656)

41. — River Scene

On the left of the foreground, a fishing-boat with three men in it, who are drawing in their net; on the right, a large fishing-smack with her sails set, full of men, and a small boat with two men in it, approaching her. In the distance, on the low banks of the river, the churches and buildings of a town. Cloudy sky.

Signed with monogram, and dated 1655.

Panel, 13 1/4 in. by 16 1/4 in.

From the Collection of M. Van Saceghem of Ghent, Brussels, 1851.

— — the Vicomte Du Bus de Gisignies, Brussels, 1883.

— — Prince Demidoff, San Donato.

Now in the Collection of M. Rodolphe Kann, Paris.



GOYEN (JAN VAN)

(1596-1656)

42. — Dutch River Scene

On the right, at the end of a jetty, a single cottage, around which are moored a great number of sailing-boats. In the foreground, on the left, are three fishermen in a boat, drawing in their nets.

Signed with monogram.

Panel, 10 in. by 26 1/2 in.

Etched by Monsanto.

From the Collection of Baron de Beurnonville, Paris, 1881.

Now in the Collection of M. Rodolphe Kann, Paris.



41. — Goyen (Jan van)



42. — Goyen (Jan van)

GOYEN (JAN VAN)

(1596-1656)

43. — River Scene in Holland

In the foreground on the left, near a strip of land, three men are unloading duck-baskets from two boats. On the opposite side are two fishing-smacks in full sail. The outskirts of a town appear in the distance.

Signed with monogram, and dated 1640.

Panel, 12 in. by 17 1/2 in.

Etched by Brunet-Debaines.

From the Collection of M. Max Kann, Paris, 1879.



GOYEN (JAN VAN)

(1596-1656)

44. — Dutch River Scene in Winter

On the right, the buildings of a fortified town with a large square tower. Near the walls, a number of persons skating and otherwise occupied : among them in the foreground on the right a boy pushing a sledge in which is a little girl. Near by, a man leaning on a stick, accompanied by his dog, and a woman seated on the ground, conversing with a man standing in front of her.

Signed.

Panel, 26 1/2 in. by 39 in.

Etched by G. Greux.

From the Collection of M. Max Kann, Paris.

Now in the Collection of Herr Karl von der Heydt, Berlin.



43. — GOYEN (Jan van)



44. GOYEN (Jan van)

HALS (FRANS)

(1580-1666)

45. — The Violin Player

A young man in a flat cap and a dark doublet relieved by a plain white linen-collar, faces the spectator, playing on the violin, and singing, his eyes turned upwards. Half-length. Life-size.

Signed with monogram : F. H.

Canvas, 23 1/2 in. by 25 1/2 in.

Etched by Ch. Courty, for M. Ch. Sedelmeyer's Sale Catalogue, Vienna, 1872.
Now in the Collection of Baron Albert Rothschild, Vienna.



HALS (FRANS)

(1580-1666)

46. — The Fisher-boy

He stands facing the spectator, laughing, his arms crossed on his breast, a basket on his back. He wears a skull-cap, and a jacket with wide sleeves. Half-length. Life-size.

Canvas, 30 in. by 25 1/2 in.

From the Collection of M. A. Oudry, Paris, 1860.
Now in the Antwerp Museum.



49. — HALS (Frans)



45. — HALS (Frans)

HALS (FRANS)

(1580-1666)

47. — The Flute Player

A young man turned to the right, and looking at the spectator, plays the flute. He wears a high hat with feathers, and a black mantle thrown over his shoulder.

Signed with monogram.

Canvas, 21 in. by 19 in.

From the Collection of Baron de Beurnonville, Paris.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.



HALS (FRANS)

(1580-1666)

48. — « Le Chanteur de Psaumes »

Half-length of a young man, standing, almost full-face. He is dressed in a black velvet jacket, with a high black plumed hat over his long fair hair. He holds an open book with his right hand, while his left is uplifted, emphasising his song.

Canvas, 23 1/4 in. by 19 1/2 in.

Engraved by Champollion.

From the Collection of Baron de Beurnonville, Paris, 1831.

Now in the Collection of Mr. Ch. S. Smith, New York.



46. — Hans (Frans)



47. — Hans (Frans)

HALS (FRANS)

(1580-1666)

49. — Portrait of a Man

Turned three-quarters to the right; he has a dark moustache and beard, and wears a large broad-brimmed hat, partly concealing his short hair, a black silk doublet, a mantle hanging from his shoulders, and a gauflered ruff. His right hand rests on his breast; he holds his gloves in his left.

Inscribed : ETAT. SV.E 50, AN. 1635

and signed with monogram : F. H.

Canvas, 34 1/2 in. by 26 1/2 in.

Etched by W. Unger.

From the Collection of the Chevalier de Lissingen, Paris, 1876.

Now in the Collection of M. Maurice Kann, Paris.



HALS (FRANS)

(1580-1666)

50. — The Jolly Toper

A young man turned to the right, a fur cap on his head, looks laughingly into an empty jug in his right hand. Bust.

Signed with monogram.

Panel, 8 1/4 in. by 6 1/2 in.

Etched by L. Lowenstam.

From the Collection of M. Max Kann, Paris, 1879.

Now in the Collection of M. Maurice Kann, Paris.



50. — Hals (Frans)



49. — Hals (Frans)

HALS (FRANS)

(1580-1666)

51. — Portrait of a Lady

Standing, turned to the left, looking at the spectator, her hands clasped in front. She wears a black dress, with a large flat white collar, cuffs to match, and a small white cap. Three-quarters figure. Life-size.

Canvas, 40 in. by 33 in.

Etched by Bracquemond.

From the Collection of M. Pérignon.

— Urzäis Gallery.

— Collection of MM. Pereire, Paris, 1872.

— — M. Epstein, Vienna.

Now in the Collection of Baron Albert Rothschild, Vienna.



HALS (FRANS)

(1580-1666)

52. — Portrait of a Gentleman

Turned to the right, looking at the spectator; he wears a black dress and mantle, a small white linen collar, and a large black hat over his bushy hair. He holds his gloves in his left hand. Three-quarters length. Life-size.

Canvas, 43 in. by 31 1/2 in.

Woodcut by Switiroch in the Catalogue of the Gsell Collection.

Exhibited Oesterreichisches Museum, Vienna, 1873.

From the Collection of M. Cremer, Bruxelles, 1868.

— Herr Gsell, Vienna, 1872.

— G. R. von Epstein, Vienna, 1873.

Now in the Collection of Baron Albert Rothschild, Vienna.



52. — Hals (Frans)



51. — Hals (Frans)

HALS (FRANS)

(1580-1666)

53. — Portrait of a Dutch Lady

Turned to the left, looking smilingly at the spectator. She is dressed in a black satin gown, relieved by a large gauffered ruff, and lace cuffs; a white linen cap conceals her hair. She holds a pair of gloves in her clasped hands. Half-length.

Canvas, 26 3/4 in. by 20 in.

From the Collection of M. E. Warneck, Paris.

— — — M. Rodolphe Kann, Paris.

Now in the Collection of Herr Karl von der Heydt, Berlin



HALS (FRANS)

(1580-1666)

54. — Portrait of Koeymans Loon van Ablasserdam

A young man seated sideways on a chair, his right arm over the back. His long hair falls over his shoulders from beneath a high black hat. His dress consists of an embroidered velvet doublet, with slashed sleeves, shewing a white shirt, and a plain linen collar.

Family arms and inscription on the right : ÆTA SVÆ 22, 1645.

Canvas, 29 in. by 24 1/2 in.

Now in the Collection of M. Rodolphe Kann, Paris.



53. — Hals (Frans)



54. — Hals (Frans)

HALS (FRANS)

(1580-1666)

55. — A Dutch Family

The mother, wearing a black silk dress, a white cap, and a large pleated collar, is seated in the centre, her left hand resting on her waist. The father, in a black dress and broad-brimmed hat, is standing to the left. His right hand extended towards the left, he speaks to his wife, who smilingly listens to him. Two little girls stand by their mother, holding each other by the hand. In the background, a park with a mansion.

Canvas, 44 in. by 36 in.

Exhibited at the Exposition de Cent Chefs-d'œuvre, Paris, 1883.

From the Collection of M. J. Nieuwenhuys.

— — — — — Vicomte Du Bus de Gisignies, Brussels, 1832.

-- — — — — M. E. Secrétan, Paris, 1839.

— — — — — M. Rodolphe Kann, Paris.

Now in the Collection of Mr. R. B. Angus, Montreal.



HALS FRANS
A DUTCH FAMILY

HALS (FRANS)

(1580-1666)

56. — Portrait of a Man

Seated to the right, his face turned towards the spectator. He has a small moustache and a short beard; a broad-brimmed black hat covers his head, and a black mantle, relieved by a small linen collar, is drawn round his shoulders. His right hand rests on the knob of his stick. Half-length figure. Half the size of life.

Signed with monogram, and dated 1643.

Panel, 12 in. by 10 1/2 in.

From the Collection of M. de Munkacsy, Paris.

Now in the Collection of M. Rodolphe Kann, Paris.

HEYDEN (JAN VAN DER)

(1637-1712)

57. — View on a Canal in Holland

A large ancient building and various houses relieved against a clear and luminous sky stand on the right of a canal, skirted by trees and spanned by a bridge. Several boats are moored along the banks. The figures are by A. van de Velde.

Panel. 16 in. by 19 in.

Etched by Boulard fils.

From the Collection of Baron de Beurnonville, Paris, 1881.

Now in the Collection of M. Martin Rikoff, Paris



56. — Hals (Frans)



57. — Hoven (J. van de)

HOBBEEMA (MEINDERT)

(1638-1709)

58. — The Cottage under Trees

A wooded landscape with a cluster of trees on the left, overshadowing a large cottage. Another cottage, surrounded by trees, is seen in the middle distance to the left. The composition is divided in the middle by a road, winding away into the distance, from which a man and a boy advance to the front.

Signed : M. Hobbéma.
Panel, 20 in. by 26 in.

Companion to the following picture.

From the Collection of Baron von der Bruggen.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.



HOBBEEMA (MEINDERT)

(1638-1709)

59. — Landscape with Water-Mill

In the centre of the composition, a cluster of trees on the bank of a stream. The mill is on the left in the middle distance. On the right, a road, on which are a man and a woman conversing.

Signed : M. Hobbema.
Panel, 20 in. by 26 in.

Companion to the preceding picture.

From the Collection of Baron von der Bruggen.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.



53. — Hobbema (M.)



59. — Hobbema (M.)

HOBBE MA (MEINDERT)

(1638-1709)

60. — A View of a wooded Country

Described in Smith's Catalogue (part vi, p. 118, n° 14) as follows :

« A landscape, interspersed with a few cottages amongst groves of trees, and the spire of the village church rising in the distance. The distinguishing characteristic of the composition of this excellent picture is a large cluster of fine umbrageous trees standing in the centre of the foreground, under the shade of which some travellers are reposing, and a man with a bundle under his arm, and a stick in his hand, is seen approaching. This delightfully rural scene exhibits the agreeable aspect of a fine summer's day, and the light fleecy clouds which have partially obscured the sun, admit its brilliant rays on the left of the landscape. Few pictures possess more pre-eminently the various beauties for which the master is esteemed, than the one just described. »

Signed : M. Hobbema.

Panel, 30 in. by 42 in.

Exhibited at the Exposition de Cent Chefs-d'œuvre, Paris. 1892.

Described in Smith's « Catalogue Raisonné », part vi, p. 118, n° 14.

From the Collection of Th. Emmerson, Esq.

— — John Lucy, Esq., Charlecote Park.

— — Baron Lionel de Rothschild, London.

Now in the Collection of M. Rodolphe Kann. Paris.



THE FARM, A. M. 1887
A. M. 1887

HOBBEEMA (MEINDERT)

(1638-1709)

61. — River near the Edge of a Forest

Described in Smith's Catalogue (part VI, p. 127, n° 45) as follows :

« View on a river, bounded on one side by a thick wood, to which a road from the front appears to lead over some broken ground. Beyond the river is a small hamlet, indicated by the spire of a church, and a wind-mill. A man and a boy at the skirt of the wood, angling, are the only persons visible in the landscape. »

Signed with monogram M. H.

Panel, 9 1/2 in. by 12 1/4 in.

Companion to the following picture.

Described in Smith's « Catalogue Raisonné », part VI, p. 127, n° 45.

From the Collection of M. Hogguer, Amsterdam, 1817.

— — the Right Hon. Sir Charles Bagot, K. B.

— — the Marquis of Lansdowne, Bowood.

Now in the Collection of M. Rodolphe Kann, Paris.

HOBBEEMA (MEINDEBT)

(1638-1709)

62. — The Rustic Bridge

Described in Smith's Catalogue (part vi, p. 127, n° 46) as follows :

« The neighbourhood of some retired village, the spire of whose church rises above the trees on the left : on the same side is a cottage, partly concealed by a clump of trees, from which a winding path leads to the foreground, over a rustic bridge, formed of the trunk of a tree, with a rude fence on one side. A man with a stick in his hand, preceded by a dog, is on the bridge, and another man is approaching it. The opposite side shows the open country, diversified with cottages and trees, and divided by a road, on which are a man and a woman in conversation, and two others are seen beyond them. »

Signed : M. Hobbema.

Panel, 9 1/2 in. by 12 1/2 in.

Companion to the preceding picture.

Described in Smith's « Catalogue Raisonné », part vi, p. 127, n° 46.

From the Collection of M. Hogguer, Amsterdam, 1817.

— — the Right Hon. Sir Charles Bagot, K. B.

— — the Marquis of Lansdowne, Bowood.

Now in the Collection of M. Rodolphe Kann, Paris.



61. — ТЮББЕНА (М.)



62. — ТЮББЕНА (М.)

HOBBEA (MEINDERT)

(1638-1709)

63. — Forest Scene

Described in Smith's Catalogue (part vi, p. 159, n° 124) as follows :

« A landscape, representing a well-wooded country, under the appearance of a fine day, and with the effect of a burst of sunshine breaking over a fine oak tree, on the right of which is a road where a gentleman, wearing a red cloak, and mounted on a white horse, is seen approaching, preceded by a dog; to the left is a second road, winding through a wood, and terminating in the distance. Two travellers on horseback are also seen at some distance off. »

Signed : Meyndert Hobbema f. 1662.

Canvas, 23 1/2 in. by 28 1/2 in.

Described in Smith's « Catalogue Raisonné », part vi, p. 159, n° 124.

From the Collection of William Dent Farrer, Esq.

Now in the Collection of M. Rodolphe Kann, Paris.



HOBBEA (MEINDERT)

(1638-1709)

64. — A River Scene

Described in Smith's Catalogue (part vi, p. 147, n° 94) as follows :

« The Ferry-boat. A landscape, with a river at the extremity of the foreground, which traverses the whole extent of the picture, and is bounded on the left by a wood, at the side of which are a man and a woman approaching the water, where a boat lies moored. Two men, one of whom is seated, are on the side of the stream, waiting to be ferried over, and four other persons are in a boat on the right, beyond which the river widens, and the view extends over the distant country. »

Signed : M. Hobbema.

Panel, 24 in. by 31 in.

Etched by Flameng.

Described in Smith's « Catalogue Raisonné ». part vi, p. 147, n° 94, and Suppl., p. 721, n° 6.

From the Collection of Lord Weymouth, 1828.

— — J. Norris, Esq., 1842.

— — M. Y. D. C. Suermondt, 1877.

— — Count Potocki, 1884.

Now in the Gallery of Prince Liechtenstein, Vienna.



63. — HOBBEEMA (M.)



64. — HOBBEEMA (M.)

HOBBEA (MEINDERT)

(1638-1709)

65. — View in Westphalia

Described in Smith's Catalogue (part VI, p. 121, n° 18) as follows :

« A view in Westphalia, representing a richly wooded country, distinguished in its composition, on the left, by the ruins of a house, beyond which is a large clump of trees on a high bank, surrounded in part by a stream of water, which is crossed by a rustic bridge; a little way from this stands a cottage among trees, and on the same side is seen the spire of the adjacent hamlet rising above the trees. The opposite side is rendered picturesque by a pond, fringed with flags and other weeds. The figures which animate the scene consist of a man angling, another crossing the bridge, and a man and a woman in conversation. »

Signed on the right : M. Hobbema.

Panel, 24 in. by 33 1/2 in.

Exhibited at the Royal Academy, London, 1876.

Described in Smith's « Catalogue Raisonné », part VI, 121, n° 18.

From the Collection of Holm Wood, Esq., Peterborough.

— — — W. Wells, Esq., of Redleaf.

Now in the Collection of Mr. Charles T. Yerkes, New York.



HOBBEMA (N. INDIEN)
VIEW IN WESIPHAM

HOBBE MA (MEINDERT)

(1633-1709)

66. — A View of a Water-Mill

Described in Smith's Catalogue (part vi, p. 156, n° 117) as follows :

« A view of a water-mill and adjoining cottages, situate in a well-wooded country. The composition of this admirable picture presents, on the right, a thick cluster of trees, the ample foliage of which partly conceals the cottages and overshadows the mill; the latter is placed near the centre of the view, with its gable and wheel towards the spectator, and a plank lies over some timber-work from the adjacent bank. The mill-stream, which extends over the greater part of the fore-ground, is beautifully fringed with bulrushes, and other aquatic weeds, and two pollard willows rise from its bank. The figures which animate the scene are also by Hobbema, and consist of a man angling, another looking on, and a third crossing a slight rustic bridge : beyond these are seen two cottages among trees. Light fleecy clouds float over the azure sky, and aid the effect by alternate shade and sunshine. Painted with a rich impasto of colour, accompanied by admirable firmness of hand. »

Signed : M. Hobbema.

Panel. 23 $\frac{3}{4}$ in. by 33 in.

Described in Smith's « Catalogue Raisonné », part vi, p. 156, n° 117.

— Dr. Waagen's « Art Treasures in Great Britain », vol. iii, p. 204.

Exposition des Cent Chefs-d'œuvre, Paris, 1883.

From the Hamilton Palace Collection, London, 1882.

Secrétan Collection, Londres, 1889.

HOLBEIN (HANS) THE YOUNGER

(1497-1543)

67. — Portrait of an Ecclesiastic

Seen three-quarters in profile, looking to the front, with a black biretta on his head. He wears a black robe, lined with silk, and edged with fur round the neck, and holds a prayer-book with both hands. Green background. Half-length figure.

Panel, 23 in. by 14 3/4 in.

From the Collection of Sir Richard Gerrard.

— — Charles Eastlake, Esq.

Now in the Collection of Mrs. P. C. Hanford, Chicago.



66. — HOBBEEMA (M.)



67. HOLBEIN II. the younger

HONDECOETER (MELCHIOR DE)

(1636-1695)

68. — Poultry Yard

In the foreground on the left, a peacock, and a white hen surrounded by her chickens. On the opposite side, a cock, a hen and two ducks. A magpie is flying above. In the background, the park of a country-house with statues on pedestals.

Signed in full.

Canvas, 46 in. by 54 in.

From the Collection of John Henderson, Esq.

Now in the Collection of M. Rodolphe Kann, Paris.



HOOCH (PIETER DE)

(1630-1677)

69. — The Slippers

Described in Smith's Catalogue (Supplement, p. 569, n° 20) as follows :

« A view, looking across a passage paved with red tiles, into a room with a floor of black and white marble, in which are a toilet table and an antique chair : the former covered with yellow damask, and the latter with plush of the same colour; a candlestick is on the table, and a picture after Terburg hangs against the wall; a dog and a pair of slippers are at the entrance to the apartment, and a broom stands at the side. This picture was evidently painted on the spot, and may be styled a *trompe-l'œil* of art. »

Signed : P. D. H. 1658.

Canvas, 41 in. by 28 in.

Engraved by L. Lowenstam, and by Desbrosses.

Retrospective Exhibition, Paris, 1866.

Described in Smith's « Catalogue Raisonné », Supplement, p. 569, n° 20.

From the Collection of M. W. Bürger.

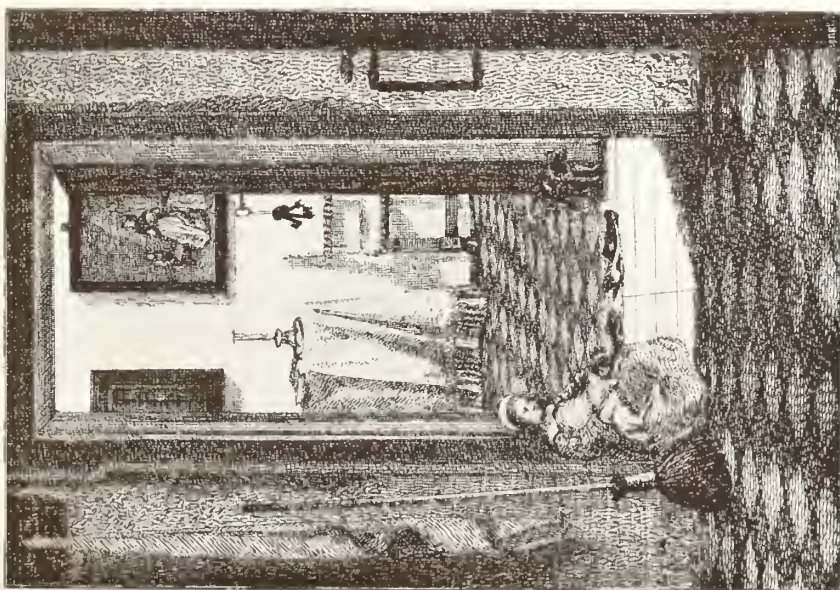
M. Max. Kann.

Mr. Brooks, 1877.

Baron de Beurnonville, Paris, 1881.



68. — HONDECOETER (M. de)



69. — HOOCH (P. de)

HOOCH (PIETER DE)

(1630-1677)

70. — Interior of a Chamber

Described in Smith's Catalogue (part iv, p. 227, n° 29) as follows :

« Interior of a chamber, in which is a female making a bed: her attention at the same time is directed to a child that has just opened the door and is standing with its hand on the latch. The open door gives a view, down a passage, to a garden: various objects are distributed about the room. »

Canvas, 20 in. by 23 1/4 in.

Described in Smith's « Catalogue Raisonné », part iv, p. 227, n° 29.

From the Collection of Lord Radstock, 1826.

— — — the Marquis of Stafford.

— — — C. Scarisbrick, Esq., London, 1861.

— — — Adrian Hope, Esq., London, 1894.

Now in the Collection of Mr. P. A. B. Widener, Philadelphia.



HOOCH (PIETER DE)

(1630-1677)

71. — Dutch Interior

The interior of a room, with an open window on the left. In the foreground, a lady standing with her back to the spectator, attired in a white satin dress, is looking at a young woman, seated on the edge of a table, playing on a guitar, and a young officer who stands by her side, his hat in his left hand, and a glass of wine in his upraised right hand. Near the window a young man is courting a girl. In the background, to the right, a page carrying a plate with fruit.

Signed : P. de Hooch f. 1653.

Canvas, 31 1/2 in. by 33 1/4 in.

From the Collection of Sir Charles Robinson, London.

Now in the Collection of Mr. Rodman Wanamaker, Philadelphia.



70. — Hooch (P. de)



71. — Hooch (P. de)

HOOCH (PIETER DE)

(1630-1677)

72. — A Music Party

A young lady and two gentlemen grouped round a table in a room with a marble floor. The gentleman on the left is playing the lute and looking at the lady who, seated in the centre, with a music-book in her lap, beats the measure with her right hand. The other gentleman is standing behind, with a glass in his hand. A window on the left. Through the open door in the back of the room an outlook into the street.

Signed.

Canvas, 22 in. by 24 1 2 in.

From the Collection of M. J. Hauptmann, Paris, 1891.

Now in the Collection of Baron Koenigswarter, Vienna.



HOOCH (PIETER DE)

(1630-1677)

73. — Dutch Housewives

A woman, dressed in a black jacket, a light skirt, and a blue apron, is standing in a room, with a basket in her right hand. She is speaking to another woman, kneeling at the hearth lighting the fire. An open door gives a view across a brightly illumined vestibule into the street, which is bounded in the background by houses partly hidden by trees. A little dog in the foreground on the right.

Signed in full, and dated 1656.

Canvas, 23 in. by 27 1 2 in.

Engraved by Ch. de Billy.

From the Collection of M. Meffre, Paris.

—	—	the Chevalier de Lissingen, Paris, 1876.
—	—	Baron de Beurnonville, Paris, 1881.
—	—	D. P. Sellar, Esq., sold in Paris, 1880.



72. — Hooch (P. de)



73. — Hooch (P. de)

JANSSENS VAN CEULEN (CORNELIUS)

1594-1694)

74. — Portrait of Lady Waterpark

Turned slightly to the left, looking at the spectator. Thin curls hanging over her forehead. She wears a low black satin dress trimmed with lace, a small lace collar round her neck, and a small satin knot in the front of her bodice. Bust. Life-size. In a painted oval.

Signed : C. J. fecit. 1636.

Canvas, 29 1/2 in. by 24 1/2 in.

From the Collection of Lord Willoughby d'Eresby.

Now in the Collection of M. C. Hoögendyk, The Hague.



JARDIN (KAREL DU)

(1622-1678)

75. — Mother amusing her Child

Described in Smith's Catalogue (part v. p. 269. n° 110) as follows :

« The affectionate mother amusing her child. The subject is represented as passing on the foreground of a meadow, and the fond parent is seen bending on her knees, showing her child (which is sitting naked on a stone) a little dog begging. A group of seven sheep lie near them. »

Signed.

Panel, 12 1/2 in. by 16 1/2 in.

Lithographed by J. Bonnemaison.

Described in Smith's « Catalogue Raisonné », part v, p. 269. n° 110.

From the Collection of the Chevalier Erard, 1832.

— Adrian Hope, Esq., London, 1804.

Now in the Collection of M. Albert Lehmann, Paris.



74. — JANSSENS VAN CULLEN (C.)



75. JARDIN (Karel du)

KEYSER (THOMAS DE)

(1505-1679)

76. — Portrait of a Gentleman

Interior of an apartment, with a gentleman seated at a table, on which are a Persian carpet and writing materials. He holds a pounce-box in his right hand. Small full-length figure.

Signed and dated.

Panel, 26 1/2 in. by 19 in.

From the Collection of Adrian Hope, Esq., London, 1894.

Now in the Collection of Herr Alfred Strasser, Vienna.



KEYSER (THOMAS DE)

(1505-1679)

77. — Portrait of a Lawyer

He is seated in his study, near a writing-table, on which are books, an inkstand, pens, etc. A broad-brimmed hat covers his curly hair, and he wears an elegant dress of black spotted satin, a broad collar and cuffs of Maltese lace, and grey hose. His left hand rests on a paper, he holds back his cloak with the right. On the right, a mantel-piece, supported by columns. Small full-length figure.

Panel, 30 1/2 in. by 20 1/2 in.

From the Secrétan Collection, 1839.

Now in the Collection of M. Rodolphe Kann, Paris.



77. — KEYSER (Th. de)



76. — KEYSER (Th. de)

MAES (NICOLAES)

1632-1693

78. — Portrait of a Lady

Three-quarters face, turned to the left, in a black dress, a white cap, and a flat white linen collar. Her hands are crossed, the left holding her gloves. Seen to the waist. Life-size.

Family arms in the upper right hand corner
Signed on the left : N. Maes. ann^o 1656.

Panel, 29 in. by 23 1/2 in.

Companion to the following picture.

From the Collection of the Earl of Arundell, Wardour Castle.

Now in the Collection of M. Albert Lehmann, Paris.



MAES (NICOLAES)

1632-1693

79. — Portrait of a Gentleman

Nearly full-face, turned to the right, with a large, broad-brimmed black hat on his long hair. He is dressed in black, with a small white linen collar round his neck. In his left hand he holds his gloves, his right is placed on his breast. Half-length. Life-size.

Arms in the upper left hand corner.

Signed on the right : N. Maes. ann^o 1656.

Panel, 29 in. by 23 1/2 in.

Companion to the preceding picture.

From the Collection of the Earl of Arundell, Wardour Castle.

Now in the Collection of M. Albert Lehmann, Paris.



79. — MAES (N.)



78. — MAES (N.)

MAES (NICOLAES)

(1632-1693)

80. — The Calvinist

Described in Smith's Catalogue as the work of Rembrandt (part VII, p. 111, n° 305) as follows :

« A young man, of a pale and serious countenance, having the appearance of being the pastor of a Calvinistic congregation. He is represented in a front view, wearing a large hat, and a black coat, relieved by a plain white collar, sitting sideways in a chair, resting the right arm on its back, and holding his gloves in his hand. Signed, and dated 1644. »

The signature : Rembrandt 1644, mentioned by Smith, was a forgery, and has since been removed by cleaning.

Canvas, 28 in. by 23 1/4 in.

From the Collection of Peter Norton, Esq.

— — — H. Ward, Esq.

Now in the Collection of M. E. Otlet, Brussels.



MAES (NICOLAES)

(1632-1693)

81. — A female Servant plucking a Duck

Interior of an apartment, with a female servant in a red jacket and a white cap, seated, plucking a duck; a cat approaching a dead duck lying on the floor; a basket of apples and various utensils on the ground; a « grès de Flandres » jug on the ledge of a window on the right; another apartment seen through an open door; a fowling-piece, game-bag, and an old cupboard in the background on the left.

Signed : N. Maes.

23 in. by 25 1/4 in.

From the Collection of Adrian Hope, Esq., London, 1804.

Now in the Collection of M. Jules Porgès, Paris.



30. — MAES (N.)



31. — MAES (N.)

MASSYS (QUINTEN)

(1466-1530)

82. — Virgin and Child

Half-length figure of the Virgin, a muslin veil over her head, supporting the Infant Christ with both hands and kissing Him. Mountainous landscape in the background.

Panel, 19 in. by 14 1/2 in.

Now in the Collection of M. Edmond Huybrechts, Antwerp.



MEIRE (GERARD VAN DER)

(XVth CENTURY)

83. — Virgin and Child

The Virgin, seen nearly from in front, standing, supporting the naked Infant Christ with both hands. Landscape background. Half-length.

Panel, 12 1/2 in. by 9 1/2 in.

Mentioned in Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 315.

From the Collection of John Harman, Esq.

--- — Rev. Mr. Heath, Vicar of Enfield.

Now in the Collection of Mr. John G. Johnson, Philadelphia.



83. — MEIRE (G. van der)



82. — MASSYS (Q.)

MEMLING (HANS)

(ABOUT 1430-1495)

84. — The Descent from the Cross. A Triptych

In the central compartment, the dead Saviour lies on a linen sheet, supported at the head by Joseph of Arimathea, while the Virgin bends over Him with folded hands. Behind, on the left, St. Mary Magdalen, her arms raised over her head, laments the death of Christ.

In the left hand compartment, St. James, standing in a landscape, reading in an open book.

In the right-hand panel, St. Christopher carrying the Infant Christ on his shoulder.

Principal panel, 26 1/2 in. by 20 1/2 in.

Wings, each, 26 1/2 in. by 8 in.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 313.

From the Collection of the Rev. Mr. Heath, Vicar of Enfield.

— — — M. E. Secrétan, Paris, 1882.

Now in the Collection of Professor Richard von Kauffmann, Berlin.



MEER (JAN VAN DER) OF DELEFT

(1628-1691)

85. — A Lady at a Spinet

Interior of a room: small full-length figure of a young lady in a blue dress, seated, playing a spinet, and looking round at the spectator; a violoncello and bow stand against the spinet to the left.

Signed: J. V. Meer (J. V. M. connected).

Canvas, 20 in. by 17 1/2 in.

Engraved in the « Gazette des Beaux-Arts ».

Exhibited at the Royal Academy, London, 1804.

From the Pommersfelden Collection, Paris, 1867.

From the Collection of M. W. Thoré-Bürger, Paris, 1892.



MEER (JAN VAN DER) OF DELEFT

(1628-1691)

86. — « The Billet-doux »

A young lady seated at a table, covered with a red cloth: she is busy writing a letter, a billet-doux, to judge from the expression of the servant, who, standing near her, and looking through the window, seems to smile at the lover, as her mistress writes.

Signed in full.

Canvas, 27 1/2 in. by 23 in.

From the Collection of Herr Miller von Niehholz, Vienna.

— — — M. E. Secrétan, Paris, 1839.



86. — MEER (J. van der) of Delft



85. — MEER (J. van der) of Delft

MEER (JAN VAN DER) OF DELFT

(1623-1601)

87. — The Geographer

A young man, with long hair, clad in a morning gown, is standing near a window, bending over a table, on which are maps and plans. He holds a compass in his right hand, his left rests on a book. On a cupboard behind is a globe, and a map hangs on the wall to the right.

Signed twice : Meer. and : Ver Meer MDCLXVIII.

Canvas, 20 in. by 13 in.

Engraved in Ch. Blanc's, « Histoire des Peintres ».

— by Deblois, Lowenstam, and P. Le Rat.

Described by Paul Mantz, « Gazette des Beaux-Arts », tome VIII.

From the Collection of J. Danser Nyman, Amsterdam, 1797.

— — M. A. Dumont, Cambrai.

— — MM Pereire, Paris, 1872.

— — Max Kann, Paris.

— — Prince Demidoff, San Donato, 1830.

— — Herr Ad. Jos. Bösch, Vienna, 1885.

Now in the Museum at Frankfort on the Main.



MEER (JAN VAN DER) OF DELFT

(1623-1601)

88. — The Sleeping Servant

Seated at a table covered with a Turkey carpet, on which are a dish containing fruit, a jug, etc., she rests her head on her right hand, the elbow of which is placed on the table. An open door at the back of the room shows the interior of a room adjoining, brightly illumined, in which are a table and a picture.

Signed in full.

Canvas, 34 in. by 29 1/2 in.

Etched by Ch. Country.

From the Collection of John W. Wilson, Paris, 1831.

Now in the Collection of M. Rodolphe Kann, Paris.



88. — MEER (J. van der) of Delft



87. — MEER (J. van der) of Delft

METSU (GABRIEL)

(1630-1667)

89. — Dutch Interior

Described in Smith's Catalogue (part iv. p. 87, n° 42) as follows :

« A young man seated, and leaning upon a table, which is composed of a board on a cask, lighting his pipe, and at the same time looking intently at the maid, who is pouring him out a glass of liquor. A variety of accessories add to the picturesque effect of the subject. »

Panel, 14 in. by 12 in.

Engraved by Lefort.

Exhibited at the Royal Academy, London, 1891.

Described in Smith's, « Catalogue Raisonné », part iv. p. 87, n° 42.

From the Collection of M. Lormier, 1763.

— — M. Nogaret, 1780.

— — the Duc de Praslin, 1793.

— — M. de Choiseul-Praslin, 1808.

— — Baron de Beurnonville, 1831.

— — M. Secrétan, 1889.

Now in the Collection of Lord Iveagh, London.



METSU (GABRIEL)

(1630-1667)

90. — The Breakfast

In an interior, near a window, an old woman, attired in a dark jacket, a red petticoat, and a blue apron, eating her soup from a porringer which she holds on her knees. A cat lies at her feet. On the table, partly covered with a napkin, are a piece of cheese, and a loaf of bread. A pot and a wooden spoon lie on the floor.

Signed : G. Metsu.

Panel, 14 1/2 in. by 11 in.

Exhibited at the Royal Academy, London, 1891.

From the Collection of M. Antoni Bierens, 1747.

— — M. David Bierens, 1831.

— — M. Secrétan, 1889.

Now in the Collection of Lord Iveagh, London.



90. — METSU (G.)



89. — METSU (G.)

METSU (GABRIEL)

(1630-1667)

91. — The Artist

Described in Smith's Catalogue (part iv, p. 102, n° 93) as follows :

« The interior of a room, in which the artist has introduced a portrait of himself as a cavalier, wearing a slouched hat, a brown coat, and scarlet bottikins; he is seated, leaning on a table, with a pot of embers in one hand and a pipe in the other, his attention being at the same time directed to a female (his wife), who stands on his left, in the act of taking a silver tankard off a box, placed on a table; three cards and a broken pipe lie on the ground in front; a chimney, and various objects, fill up the background. Painted in the artist's brown manner. »

Signed : G. Metsu.

Panel, 14 in. by 12 1/4 in.

Engraved by Lefort.

Described in Smith's « Catalogue Raisonné », part iv, p. 102, n° 93.

From the Collection of M. Oppenheim.

— — Baron de Beurnonville, 1881.

— — M. Rod. Kann, Paris.

Now in the Collection of M. Kuns, Antwerp.



MIERIS (FRANS VAN)

1635-1681

92. — « La Belle Dentellière »

An interior, with a pretty young woman in her shop, occupied in showing a variety of silks to a cavalier, who appears to be more interested in the beauty of the fair shop-keeper than in that of her wares. A man is seated at the back of the room, and various picturesque objects of furniture are disposed in front.

Signed : F. Mieris, 1660.

Copper, 22 in. by 17 in.

Etched by Lowenstam.

From the Collection of Baron Mohrenheim, Vienna.

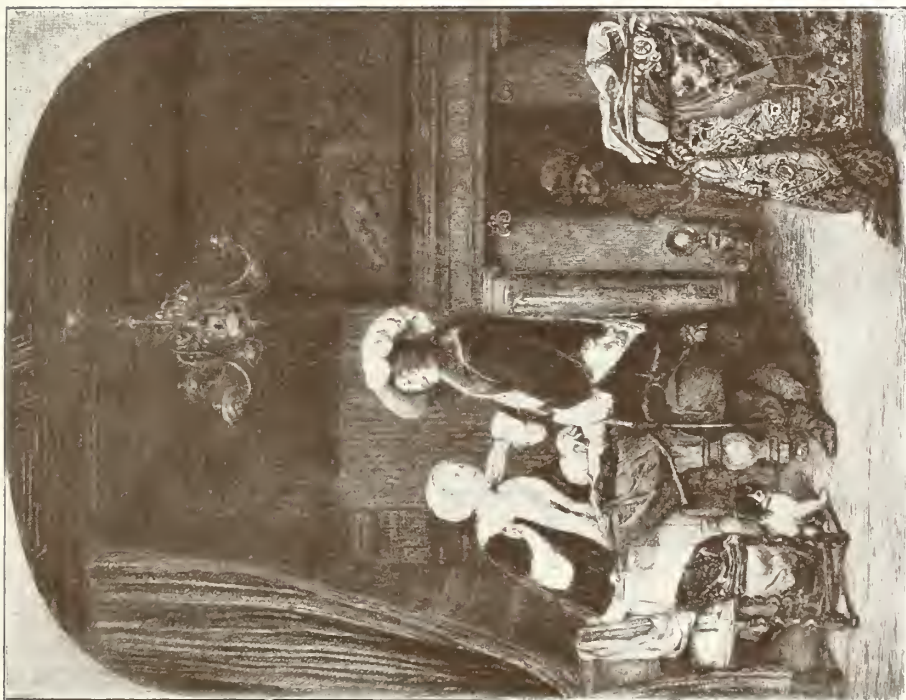
— — Count Festetics, Vienna.

— — M. Max Kann, Paris.

— — Prince Demidoff, San Donato.

— — M. Ed. Kann, Paris.

Now in the Collection of Baron Koenigswarter, Vienna.



92. — MEERIS (J. van)



91. — METSU (A.)

NEER (AART VAN DER)

(1603-1677)

93. — Moonlight

A wide canal, dividing the composition in the middle, and extending from the foreground to the distance. Both banks are skirted by high trees, which, on the left, partly conceal the houses of a village. Several sailing-boats are distributed over the water. A row of stakes and a strip of land in the foreground.

Signed with monogram.

Canvas. 18 $\frac{1}{4}$ in. by 24 $\frac{1}{4}$ in.

Etched by Gaucherel.

From the Sedelmeyer Sale, Vienna, 1872.

Now in the Collection of Herr Trebitsch, Vienna.



NEER (AART VAN DER)

(1603-1677)

94. — An Autumn Morning. Sun-rise

In the centre, a road on the bank of a canal, winding away in the distance. In the foreground, a woman and a child are gathering wood at the foot of a withered old oak, whose scanty foliage, gilded by the first rays of the sun, stands out against a clear and vaporous sky. In the middle distance, a cavalier conversing with a man on foot; to the left, the gateway of a garden, and houses, surrounded by trees.

Signed, and dated 1646.

Panel, 22 in. by 28 in.

Etched by G. Greux.

From the Collection of M. Roxard de la Salle, Paris, 1881.

Now in the Collection of M. Martin Rikoff, Paris.



93. — NEER (A. van der)



94. — NEER (A. van der)

NEER (AART VAN DER)

(1603-1677)

95. — Landscape. Moonlight

On the left, the edge of a wood, with figures under the trees;
on the right, the moon shining over reedy pools; cloudy sky.

Signed with monogram.

Panel, 23 1/2 in. by 20 1/4 in.

Exhibited at the Royal Academy, London, 1885.

From the Collection of David P. Sellar, Esq., Paris, 1889.

Now in the Collection of Herr Ed. F. Weber, Hamburg.



NEER (AART VAN DER)

(1603-1677)

96. — Dutch River-Scene by Moonlight

In the foreground, on a dark strip of ground, near the water's edge, two fishing-nets are stretched, held by stakes driven into the ground. Between the nets is a withered tree, and beyond, the river, bordered right and left by small houses, gardens, and a church, stretches out into the distance. The moon shines brilliantly in the cloudy sky, and its light is reflected in the rippling water, which is enlivened by numerous boats.

Signed with monogram.

Panel, 12 1/2 in. by 16 1/2 in.

Now in the Collection of Mr. Charles T. Yerkes, New York.



95. — NEER (A. van der)



96. — NEER (A. van der)

NETSCHER (CASPAR)

(1636 OR 1639-1684)

97. — The Card Party

In a handsome apartment are two gentlemen and two ladies at a table, covered with red tapestry. One lady, seated on the right, in a red dress, is sorting her cards, while a gentleman standing behind her observes her hand; on the left stands another lady in a rich yellowish brown dress, playing with a little spaniel lying on a chair; another gentleman is in the background behind the table. Full-length figures.

Canvas, 20 in. by 18 in.

Engraved by Lepieîé, as « Le Jeu de Piquet ».

Described in Smith's « Catalogue Raisonné », part. IV, p. 149, n° 10.

From the Collection of M. de Julienne. Paris, 1767.

— — M. Randon de Boisset, Paris, 1777.

— — M. Montriblond, Paris, 1784.

— — Colonel Hugh Baillie, London, 1858.

— — Mr. Henry G. Marquand, New York, who presented it to the Metropolitan Museum, New York.



OSTADE (ADRIAEN VAN)

(1610-1685)

98. — Man at a Window

A man, holding a long glass, filled with beer, in his right hand, and a snuff-box in his left, looks out of a window, his elbow resting on the sill. Bust.

Signed : A. v. Ostade.

Panel, 11 in. by 8 1/4 in.

From the Manfrin Palace, Venice.

— Collection of M. Max Kann, Paris.

— Collection of Baron de Beurnonville, Paris.

Now in the Collection of M. Rodolphe Kann, Paris



98. — OSTADE (A. van)



97. — NETSCHER (C.)

OSTADE (ADRIAEN VAN)

(1610-1685)

99. — Village-Street Scene

In front of a house on the left, three men and a woman are unloading a cart. One of the men ascends a ladder with a basket on his shoulder, another is seated on an empty basket in front. Two children stand on the left of the cart: a woman with a child in her arms appears at the half-door of the house.

Signed.

Panel, 27 $\frac{1}{2}$ in. by 25 in.

From Mr. Colnaghi's Collection. London.



OSTADE (ADRIAEN VAN)

(1610-1685)

100. — A Gathering of Peasants in front of a Village Inn

A party of peasants gathered together under a vine trellis, are listening to a comrade, who, standing near the door of the inn, a pointed hat with a feather on his head, is playing the flute. Others are seated round a table; one of them has a jug in his hand; another, turned towards the musician, holds a glass of beer. A woman appears in the opening of the door. In the foreground, to the right, is a child, seen from behind, with a dog near it. On the right, a woman is seated, holding a little child.

Signed on the left: A. Ostade 1643.

Panel, 17 $\frac{1}{4}$ in. by 14 $\frac{1}{2}$ in.

From the Collection of the Due de Morny, Paris.

Now in the Collection of Mr. Wm. H. Crocker, San Francisco.



99. — OSTADE (A. van)



100. — OSTADE (A. van)

OSTADE (ADRIAEN VAN)

(1610-1685)

101. — Boors playing Tric-Trac

Interior of a tavern, with six figures; one man is arranging the draughtsmen, whilst his adversary, in yellow, is about to drink out of a jug; a third, dressed in blue, is speaking to a woman, who holds a glass of beer; a dog is lying on the floor to the left.

Signed : A. V. Ostade.

Panel, 14 in. by 12 1/2 in.

Exhibited at the Royal Academy, London, 1892.

— Guildhall, London, 1894.

Described in Smith's « Catalogue Raisonné », part 1. p. 116, n° 31.

From the Collection of M. Braamcamp, 1771.

— — M. Calonne, Paris, 1788.

— — M. Calonne, London, 1795.

— — E. H. Lawrence, Esq., London.

Now in the Collection of Messrs. Knoedler & C°. New York.



OSTADE (ADRIAEN VAN)

(1610-1685)

102. — Interior of a Cottage

Two peasants seated near a rough table, on which are a long glass, a small brasier, a clay-pipe, and a paper of tobacco. One of them, holding a pipe, listens to the other, who talks to him; an old woman holding a spindle stands behind; a dog is seated in front.

Signed A. van Ostade.

Panel, 15 in. by 12 in.

Exhibited at the Royal Academy, London, 1884.

From the Collection of S. H. de Zoete, Esq., London, 1885.

Now in the Collection of M. Rodolphe Kann, Paris.



102. — OSTADE (Adriaen van)



101. — OSTADE (Adriaen van)

OSTADE (ADRIAEN VAN)

(1610-1685)

103. — The Itinerant Musicians

Described in Smith's Catalogue (Supplement, n° 57) as follows :

« Boors regaling. The scene exhibits a large grange or barn, in which are assembled eleven persons, two of whom are seated in the centre. One of them, in a green jacket, and wearing a crimson cap, sits with his back to the spectator, and his arm over the back of his chair. Their attention is directed to two musicians, one of whom is an old man, playing on the hurdy-gurdy; the other is a boy, strumming a fiddle: on the opposite side of the group is a half-tipsy fellow seated on a form, leaning forward to light his pipe. A dog, a pig, and a variety of objects, are introduced, to give picturesque effect. »

Signed, and dated 1643.

Panel, 17 1/2 in. by 23 1/2 in.

Engraved by Gilbert in the « Gazette des Beaux-Arts », 1871.

Exhibited at the Royal Academy, London, 1880.

Described in Smith's « Catalogue Raisonné », part 1, p. 135, n° 101, and Supplement, n° 57.

Described by E. Galichon in the « Gazette des Beaux-Arts », 1871.

From the Collections of M. Peter Locquet, Amsterdam, 1783; M. de Calonne, Paris, 1783; M. Montaleau, Paris, 1802; Sale at Christie's, London, 1836; M. Van den Schrieck, Louvain, 1861; M. Viardot, Paris, 1863; Max Kann, Paris.

Now in the Collection of Mr. Charles T. Yerkes, New York.



OSTADE (ISACK VAN)

(1621-1649)

104. — A View on a Canal in Winter

To the right, a thatched cottage on the road-side, a sledge drawn by a white horse in front of it. Various figures and sledges are distributed over the ice. In the centre of the foreground, a woman seated, with two boys and a dog near her.

Signed.

Panel, 12 in. by 22 1/4 in.

Now in the Collection of M. Rodolphe Kann, Paris.



103. — OOSTADE (Adriaen van)



104. — OOSTADE (Isack van)

POTTER (PAULUS)

(1625-1654)

105. — The Stadhouder's Horses

Described in Smith's Catalogue (part. v. p. 143, n° 61) as follows :

« Horses in a meadow. The scene represents a view over the flat pasture lands of a Dutch farm, terminating with clumps of trees, among which appears the residence of the owner. In the foreground is a peasant, cautiously advancing with his hat in his hand to catch a bay horse, which, by its animated expression, seems disposed to give him some trouble. A second horse, of a dappled gray colour, stands near a pollard willow on the right, apparently startled by the barking of a little spaniel. »

Signed : Paulus Potter, 1653.

Panel, 11 in. by 12 1/2 in.

Engraved by G. Greux in the Catalogue of the San Donato Sale.

Described in Smith's « Catalogue Raisonné », part v. p. 143, n° 61.

From the Collections of John Smith, 1822; Alexander Baring; Buchanan; O. J. Vernon, 1831; John Sanderson; J. H. Munro, 1878; Prince Demidoff, of San Donato, 1880; E. Secrétan, Paris, 1889.

Now in the Collection of Mr. Wm. H. Crocker, San Francisco.



POTTER (PAULUS)

(1625-1654)

106. — Wishing « God Speed »

To the left, the head and arm of a man appear near the corner wall of a house, the only part of the building visible. In the man's hand is a glass filled with wine, and he seems to bid « God speed » to a gentleman on horseback, who is dressed in red, and holds his large hat, ornamented with feathers, in one hand, while he makes a salute with the other. Between them, and quite near the horse, a tree stands out against the sky. In the middle distance, another horseman, whip in hand, arrives full gallop. To the right is a white cow, with red spots, seen in a side view, standing, and behind her a grey one, lying down.

Signed on the left : Paulus Potter, 1650.

Panel, 10 3/4 in. by 15 1/4 in.

Exhibited at the Royal Academy, London, 1882.

From the Collection of the Earl of Kilmorey.

Now in the Collection of Mr. Charles T. Yerkes, Chicago.



105. — POTTER (Paulus)



106. — POTTER (Paulus)

POTTER (PAULUS)

(1625-1654)

107. — Head of a Bull

Study of a head of a black bull, turned to the right, in the act of bellowing. Parts of the heads of two other bulls are seen behind. Life-size.

Canvas, 35 $\frac{1}{2}$ in. by 45 in.

Engraved by J. Jacquemart, in the « Gazette des Beaux-Arts ». 1877.

From the Collection of Prince Demidoff, San Donato.

— — M. E. Secrétan, Paris.

Now in the Collection of Mr. John G. Johnson, Philadelphia.



POTTER (PAULUS)

(1625-1654)

108. — A Farrier's Shop

The building is on the left of a country road, near which, in a wooden pen, is a horse, held by a groom; the old farrier, wearing spectacles, is in the act of performing some operation in the animal's mouth. A boy is looking on, and behind is a white horse. In the foreground, near the door of the forge (through which a smith is seen at work), is a dog guarding a bone, of which another dog seems inclined to rob him. A cock and a few hens complete the composition.

Signed : Paulus Potter f. 1648.

Panel, 18 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in.

Described in Smith's « Catalogue Raisonné », part v, p. 145. n° 63.

— C. J. Nieuwenhuys, « The Lives and Works of some of the most eminent Painters ».

From the Collection of M. J. Ph. de Monté, Utrecht, 1825.

— — M. L. J. Nieuwenhuys.

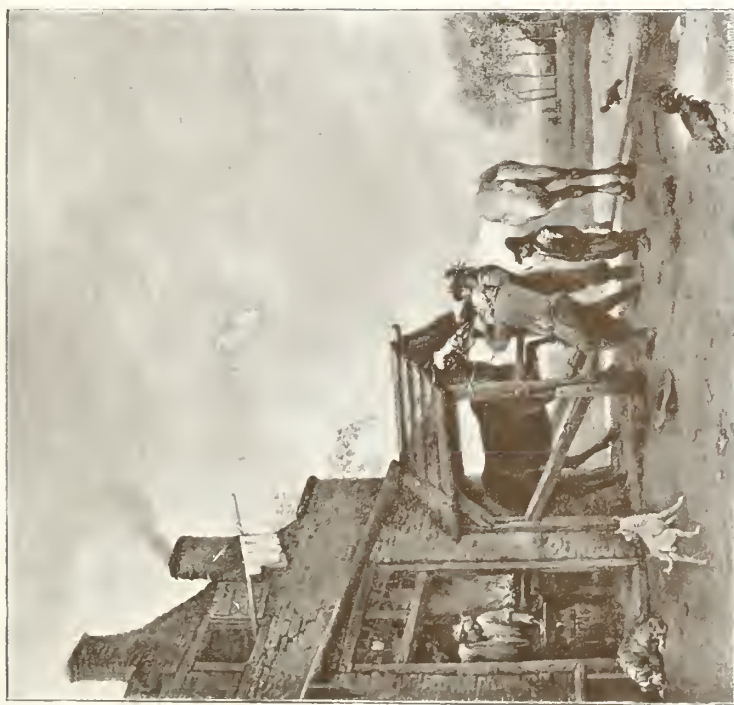
— — Count Perregaux, Paris, 1841.

Now in the Collection of M. Rodolphe Kann, Paris.



107. — POTTER (Paulus)

*Copy
by*



108. — POTTER (Paulus)

REMBRANDT VAN RIJN

(1606-1669)

109. — Portrait of an Old Man with a ragged Beard

An aged man, with a ragged white beard, his head slightly inclined to his left shoulder. He faces the spectator, and looks straight before him, a dark violet cap striped with gold on one side of his head. He wears a dark gray doublet with a broad gold edging. Bust. Life-size.

Panel, 24 in. by 19 in.

Described in E. Michel's « Rembrandt », vol. II, p. 245.

Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 33.
From the Collection of the Marquis of Cholmondeley, London, 1886.
Now in the Collection of Signor E. P. Fabbri, Florence.



REMBRANDT VAN RIJN

(1606-1669)

110. — Rembrandt laughing, with a Cap on the back of his Head

At about the age of twenty. Turned to the right, looking straight before him, and laughing. In a grayish brown doublet, shewing a small portion only of the shirt. A little black cap is pushed back from his forehead, shewing his dark brown hair: he has a slight beard. Light, grayish brown background.

Signed with monogram.

Panel, 16 1/2 in. by 12 in.

Described in Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 15.
From the Collection of Sir Charles Robinson, London.
Now in the Collection of M. Henri Heugel, Paris.



110. — REMBRANDT VAN RIJN



109. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

III. — Rembrandt's Father in a broad-brimmed Hat

The figure turned slightly to the left, the head and the eyes to the right. In a dark purple mantle; over it a gold chain with a medallion, and a small, closely fitting steel gorget. A pearl earring in the right ear. He has a short grizzled beard, and curly hair. On his head a broad-brimmed black cap, with two dark ostrich feathers. Bust, nearly life-size.

Canvas, 30 in. by 25 in.

Described in Michel's « Rembrandt », vol. II, page 247.

— Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 29.
From the Beresford Hope Collection, London, 1886.

Now in the Collection of Mrs. W. H. Beers, New York.



REMBRANDT VAN RIJN

(1606-1669)

III 2. — Rembrandt's Father, gazing fixedly at the Spectator

Turned slightly to the right, the face full to the spectator, and gazing fixedly at him. On the head a skull-cap, pushed far back. The toothless mouth firmly compressed; slight moustache and beard. Fur-trimmed cloak, shewing the shirt in front. A double gold chain with medallion, across the breast. Small bust.

Panel, 11 in. by 9 in.

Etched by Rembrandt in 1635 (Bartsch, n° 286).

Described in E. Michel's « Rembrandt » (French ed.), pp. 44, 558.

— Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 25.
From the Collection of the Rev. Hugh Hutton, Round Cottage, Edgbaston.

— T. Humphry Ward, Esq., London, 1892.
Now in the Collection of Dr. Melville Wassermann, Paris.



112. — REMBRANDT VAN RIJN



111. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

113. — St. Paul writing his Epistle to the Thessalonians

Seated in an armchair at a table, facing the spectator. Long gray beard and hair; loose gray robe. He holds a pen in his right hand, and rests his elbow upon the table. Three-quarters length figure. Life-size.

Signed to the left : Remb...

Canvas, 44 in. by 39 1/2 in.

Exhibited at the Royal Academy, London, 1871.

Described in Dr. Bode's, « Studien, etc. », p. 426; Dutuit, p. 44; Wurzbach, n° 183; Michel (French ed.), p. 557; Bode « The Complete Work of Rembrandt », vol. 1, n° 34.

From the Collection of M. Schuylenburch, The Hague, 1735.

— — M. Meulan, Paris, 1778.

— — Earl of Dudley, London, 1892.

Now in the Collection of Mr. J. H. Harjes, Paris.



REMBRANDT VAN RIJN

(1606-1669)

114. — St. Paul seated at a Writing-Table and meditating

The Apostle, an aged man with luxuriant white hair and beard, is seated at a writing-table on which lies an open folio. He has paused in his writing, and gazes meditatively before him. His left arm rests on the book; he holds his pen in his right hand. A two-handed sword hangs against the wall in the background, behind some books. Three-quarters length, life-size.

Canvas, 47 1/2 in. by 39 in.

Described in Michel's « Rembrandt », vol. 1, p. 111, vol. II, p. 243.

— Dr. Bode's « The Complete Work of Rembrandt », vol. 1, n° 36.

From the Collection of the Duke of Somerset, London.

— — Thos. Agnew & Sons, London.

— — Sir Charles Robinson, London.

Now in the Collection of Mr. M. C. D. Borden, New York.



114. — REMBRANDT VAN RIJN



113. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

115. — The Supper at Emmaüs

Jesus sits at the table to the right, his figure, seen in profile, shewing darkly against the strong light that falls on the wall from a candle concealed behind him. In the dark foreground, in front of the table, one of the disciples has fallen on his knees before the Saviour in wondering adoration. An overturned stool lies on the left. Behind the table sits the other disciple, who starts back in terror, gazing mutely at Jesus. Small full-length figures.

Signed with monogram.

Paper on panel, 15 in. by 16 1/2 in.

Described in E. Dutuit's « L'Œuvre complet de Rembrandt », p. 19.

— E. Michel's « Rembrandt », vol. I, p. 154; vol. II, p. 238.

— Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 9.

From the Collections of W. Six, 1734; M. Leroy d'Etiolles, Paris, 1861; M. Ch. Sedelmeyer, Vienna, 1872; M. Epstein, Vienna, 1873.

Now in the Collection of Madame Edouard André, Paris.



REMBRANDT VAN RIJN

(1606-1669)

116. — The Raising of Lazarus

Christ stands behind the grave, his right hand uplifted. He wears a loose robe of dull purple, and a brownish mantle across his left shoulder. Lazarus, still in the grave, is struggling back to life. In the immediate foreground to the left of the grave, a young woman in a deep green gown kneels in shadow. Behind her, an old man with a long black beard, in profile, dressed in a purplish red garment. To the left of Jesus, two men, and a young woman in green, bend eagerly forward to the grave; in the shadow to the right, five male heads may be distinguished. On the rocky wall to the right, the accoutrements of the dead man are hung above his grave. Small figures, full-length.

Signed below, to the right : Remb....

Panel, 16 1/2 in. by 14 1/2 in.

Engraved by Klauber.

Described in E. Dutuit's « L'Œuvre complet de Rembrandt », p. 18.

— E. Michel's « Rembrandt », vol. I, p. 199; vol. II, p. 239.

— Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 45.

From the Collections of David Grenier, Middelburg, 1712; M. Lebrun, Paris, 1811; M. Winckler, Leipzig; M. Duval, of Geneva, sold in London, 1846; Comte de Morny, Paris, 1852.

Now in the Collection of Mr. Charles T. Yerkes, New York.



115. — REMBRANDT VAN RIJN



116. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

117. — High Priest with a Book

Standing, turned to the right, holding an open folio in his hands. He is dressed in a rich fanciful priestly costume, a long veil hangs behind him from his helmet-shaped mitre. To the right, a table, on which stands a silver ewer; the pastoral staff rests against it. Small, full-length figure.

Signed : Rembrandt f.

Panel, 23 1/2 in. by 20 in.

Described in Smith's « Catalogue Raisonné », part VII, n° 135.

— Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 42.

From the Collection of Jer. Harman, Esq., London, 1844.

— — Captain E. Purvis, London, 1875.

Now in the Collection of M. Albert Lehmann, Paris.



REMBRANDT VAN RIJN

(1606-1669)

118. — St. John the Baptist

Seen nearly full-face, turned slightly to the right, with short curly hair and beard. He is dressed in a brown robe, open at the neck. A wooden cross is indicated in the background, to the right. Half-length figure. Life-size.

Signed : Rembrandt f. 1632.

Panel, oval. 25 1/2 in. by 19 1/2 in.

Exhibited at the Royal Academy, London, 1876.

Described in Dr. Bode's « Studien zur Geschichte der holl. Malerei », p. 579.

— Dutuit's « L'Œuvre complet de Rembrandt », p. 47.

— Dr. Bode's « The Complete Work of Rembrandt », vol. II, n° 134.

From the Collection of Lord Palmerston.

— — Lord Mount-Temple, Broadlands.

Now in the Collection of Mr. Ch. S. Smith, New York.



118. — REMBRANDT VAN RIJN



117. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

119. — A young Girl, standing in an Interior

Looking straight before her, and turned almost full-face to the spectator. She wears a wide ruff, a flat cap and cuffs, a black dress, with striped sleeves of purple and black, and holds up her skirt with her left hand. To the left, a table with a reddish Smyrna rug, an open box upon it. Behind it a chair with a green cover. Small full-length figure.

Panel, octagonal, 18 in. by 14 1/2 in.

Etched by Laguillermie.

Exhibited at Berlin, 1800.

Described by Dr. Bode in « Jahrbuch der Kgl. preuss. Kunstsammlungen », 1890, vol. XI, p. 207.

— Dutuit's « L'Œuvre complet de Rembrandt ».

— Michel's « Rembrandt », vol. I, p. 142; vol. II, p. 243.

— Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 53.

From the Collection of W. Six, Amsterdam, 1828.

— — Dr. Leroy d'Étiolles, Paris, 1861.

Now in the Collection of Herr James Simon, Berlin.



REMBRANDT VAN RIJN

(1606-1669)

120. — Rembrandt's Sister at her Toilet (The so-called Jewish Bride)

Seated in the foreground, slightly to the right, facing the spectator. An old woman behind her is about to comb her flowing hair. Behind the group, a table with silver vessels, jewellery, books, etc. Against the wall, to the right, stands a cushioned seat.

Signed : Rembrandt f. 1632.

Canvas, 43 1/4 in. by 37 1/4 in.

Exhibited at the British Gallery, London, 1818.

Described in Smith's « Catalogue Raisonné », part VII, p. 159, n° 494.

— Vosmaer's « Rembrandt, sa vie et son œuvre », p. 495.

— Dutuit's « L'Œuvre complet de Rembrandt », p. 15.

— E. Michel's « Rembrandt », vol. I, p. 160; vol. II, p. 232.

— Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 69.

From the Collections of Mme de Bandeville, Paris, 1787; Lord Rendlesham, 1806; Earl of Mulgrave, London, 1832; Mr. Seguier, London; Sir W. W. Knighton, London, 1835; Sir Charles Robinson, London, 1888.

Now in the Gallery of Prince Liechtenstein, Vienna.



119. — REMBRANDT VAN RIJN



120. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

121. — Rembrandt's Sister in a fur-trimmed Cloak

Turned slightly to the left, the face full to the spectator, looking straight before her. Light red hair, a pearl in her ear. Her dark fur-trimmed cloak is fastened across her breast with a gold clasp, but shews a gold chain beneath, and the white chemisette above. Dark background. Bust. Life-size.

Signed : R. van Ryn 1633.

Panel, oval, 23 in. by 17 1/2 in.

Exposition de Portraits de Femmes et d'Enfants. Paris, 1897.

Described in Smith's « Catalogue Raisonné », part vii, n° 499, and 500.

— Vosmaer, p. 465; Michel, vol. i. p. 173; vol. ii, p. 239; Bode,
« The Complete Work of Rembrandt », vol. i, n° 65.

From the Collection of M. de Julienne, Paris, 1767.

— — M. Roehard, Paris, 1858.

— — M. A. Roehn, Paris, 1868.

— — Mr. Brooks, Paris, 1877.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.



REMBRANDT VAN RIJN

(1606-1669)

122. — Portrait of the Artist's Sister

Seen to the waist; full-face; fair curly hair; pearl-earrings; pleated chemisette, and dark mantle with gold embroidery.

Signed : R. van Ryn. 1632.

Panel, oval, 23 1/2 in. by 17 1/2 in.

Described in Dutuit's « L'Œuvre complet de Rembrandt », p. 53.

— Michel's « Rembrandt », vol. i, p. 173; vol. ii, p. 232.

— Dr. Bode's « The Complete Work of Rembrandt », vol. i, n° 57.

From the Valpinçon Collection.

— Secrétan Collection.

Now in the Collection of Prince Liechtenstein, Vienna.



122. REMBRANDT VAN RIJN



121. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

123. — Portrait of a Young Woman

Turned slightly to the left, and looking straight before her. She wears a dark dress with a large ruff, a string of pearls round her neck, and a pearl in each ear. Her dark hair is combed back from her forehead, and arranged under a small cap with a lace border at the back of her head. Bust. Life-size.

Painted about 1633.

Panel, 25 in. by 20 in.

Companion to the following picture.

Exhibited at Leeds in 1868.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. III, p. 207.

— Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 16.

From the Collection of Sir Simon Clarke, London, 1840.

— — Lord Northwick, Cheltenham, 1859.

— — Sir Robert Napier, London, 1877.

Now in the Collection of Mr. Morris K. Jesup, New York.



REMBRANDT VAN RIJN

(1606-1669)

124. — Portrait of a Young Man

Turned to the right, and looking straight before him. He wears a simple black doublet and flat collar; his dark hair is partly hidden by a broad-brimmed black slouched hat. His face is beardless. Bust, less than life-size.

Painted about 1633.

Panel, 25 in. by 20 in.

Companion to the preceding picture.

Exhibited at Leeds in 1868.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. III, p. 207.

Described in Dr. Bode's « The Complete Work of Rembrandt », vol. I, n° 90.

From the Collection of Sir Simon Clarke, London, 1840.

— — Lord Northwick, Cheltenham, 1859.

— — Sir Robert Napier, London, 1877.

Now in the Collection of Mr. Morris K. Jesup, New York.



124. — REMBRANDT VAN RIJN



123. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

125. — Portrait of a young Lady

Turned to the left, looking towards the spectator. A lace cap at the back of her head; dark dress; a lace collar round her shoulders. Bust, life-size.

Signed and dated 1635.

Panel, oval, 31 in. by 26 in.

Described in Dutuit's, « L'Œuvre complet de Rembrandt », p. 29.

— Dr. Bode's « Studien, etc. », p. 570.

— Dr. Bode's « The Complete Work of Rembrandt », vol. II, n° 117.

From the Stadel Institute, Frankfurt; sold in Paris, 1882.

Now in the Collection of Herr Karl von der Heydt, Berlin.



REMBRANDT VAN RIJN

(1606-1669)

126. — Portrait of Petronella Buys (Afterwards the wife of Burgomaster Cardon)

Described in Smith's Catalogue (part VII, p. 160, n° 497) as follows :

« A lady about thirty-seven years of age, having an oval face, represented in nearly a front view. She has on a white cap, and wears a very large full ruff, edged with lace, and a black silk dress, and is adorned with a cluster of gold chains, suspended round the neck, and reaching down to the bodice. »

Signed and dated 1635.

Panel, oval, 29 3/4 in. by 22 1/2 in.

Described in Smith's « Catalogue Raisonné », part VII, p. 160, n° 497.

— Dr. Bode's « The Complete Work of Rembrandt », vol. II, n° 118.

From the Collection of De Heer Roos.

— — Adrian Hope, Esq., London, 1894.

Now in the Collection of Mr. J. Jefferson, New York.



125. — REMBRANDT VAN RIJN



125. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

127. — Study of an Old Man

Nearly full-face, the head turned slightly to the left. His wrinkled face is enframed by his short luxuriant hair and beard. White shirt, open at the throat, and brown mantle. Bust. Life-size.

Signed : Rembrandt, 1635.

Panel, 26 in. by 20 1/2 in.

Etched by J. Jacquemart for the « Gazette des Beaux-Arts », and for the Catalogue of the San Donato Sale.

Described in Dr. Bode's « Studien, etc. », p. 596.

— E. Dutuit's « L'Œuvre complet de Rembrandt », p. 51.

— E. Michel's « Rembrandt », vol. I, p. 217; vol. II, p. 238.

— Dr. Bode's « The Complete Work of Rembrandt », vol. III.

From the Collection of M. Auguiot, Paris.

— — Prince Demidoff, San Donato, 1880.

Now in the Collection of M. Leopold Goldschmidt, Paris.



REMBRANDT VAN RIJN

(1606-1669)

128. — Portrait of an Old Man

Turned slightly to the right, looking at the spectator. Large white beard and moustaches; a black cap covers his curly white hair. Dark coat. Greyish-brown background. Small bust.

Painted about 1633.

Panel, 10 in. by 7 1/2 in.

Described in E. Michel's « Rembrandt » (French ed.) p. 558.

— Dr. Bode's « The Complete Work of Rembrandt », vol. II, n° 144.

From the Collection of T. Humphry Ward, Esq., London.

Now in the Collection of Dr. Max Wassermann, Paris.



126. — REMBRANDT VAN RIJN



127. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

129. — Portrait of Rembrandt's wife Saskia

Seen in profile, to the left, in a low red velvet dress with gold embroideries, pearl necklace and earrings, gold necklace and cross, jewels in her hair. Half-length figure, life-size. Brown background.

Signed : Rembrant.
Panel, 27 in. by 21 in.

Exhibited at the Royal Academy, London, 1893.

Described in E. Michel's « Rembrandt », vol. II, p. 236.

— Dr. Bode's « The Complete Work of Rembrandt », vol. III.
Now in the Collection of Mrs. Samuel S. Joseph, London.



REMBRANDT VAN RIJN

(1606-1669)

130. — Portrait of the Painter

Turned to the right, black cap on his head, gold chain round his neck. Bust, nearly life-size. Dark background.

Signed : Rembrandt.
Panel, 23 in. by 17 1/2 in.

Engraved by R. B., in 1747.

Exhibited at the Royal Academy, London, 1882.

— — Cent Chefs-d'œuvre, Paris, 1892.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. IV, p. 150.

E. Dutuit's « L'Œuvre complet de Rembrandt », vol. III, p. 43.

— Dr. Bode's « Studien zur Geschichte der holl. Malerei », p. 536.

— — « The Complete Work of Rembrandt ».

From the Collection of Lord Palmerston.

— — Lord Mount Temple, Broadlands.

— — the Earl of Caledon, London.

Now in the Collection of Baron Koenigswarter, Vienna.



130. — REMBRANDT VAN RIJN



129. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

131. — Young Lady at her Toilet

Seen from in front, turned slightly to the left and looking at the spectator. She is seated at a table with a red cover, on which are a mirror, a toilet box, a piece of paper and a ring. Her hair is fastened with a fillet of gold and jewels and she wears a string of pearls round her neck. She is attired in a green robe with slashed sleeves; an Oriental shawl is thrown over her left shoulder. Bust. Life-size.

Signed : Remb...

Panel, 29 in. by 25 in.

Etched by Ch. Kœpping.

Described in E. Michel's « Rembrandt », vol. II, p. 244.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of M. Ducloux, Paris.

— — M. E. Secrétan, Paris.

Now in the Collection of Dr. A. Bredius, The Hague.



REMBRANDT VAN RIJN

(1606-1669)

132. — « L'Homme à l'Armure »

Described in Smith's Catalogue (part VII, p. 105, n° 284), as follows :

« A young officer, seen in nearly a front view, having dark bushy hair. He is clad in armour, over a doublet with embroidered sleeves, and is in the act of buckling a belt round his waist. His helmet lies on a table behind him. Painted in the artist's broad and vigorous manner. »

Canvas, 40 in. by 33 in.

Engraved by Leenhoff.

Exhibited British Gallery, 1818; Exposition de Cent Chefs-d'œuvre, Paris, 1883.

Described in Smith's « Catalogue Raisonné », part VII, p. 105, n° 284.

— E. Michel's « Rembrandt », vol. II, p. 248.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collections of Greflier: Robit, 1801; George Hibbert, 1829; Blake, 1846; Prince Demidoff, San Donato, 1880; E. Secrétan, Paris, 1889.

Now in the Collection of Mr. Richard Mortimer, New York.



132. — REMBRANDT VAN RIJN



131. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

133. — The little Gipsy Girl

Standing, in nearly a front view, her head bent slightly forward; she holds a medal attached to a ribbon with her left hand, her right is laid on her breast. She is dressed in a red gown, with a white chemisette, and a brown mantle. Strings of beads adorn her hair and are wound round her waist and wrists. Three-quarters figure. Less than life-size.

Canvas, 25 1/2 in. by 22 in.

Described in E. Michel's « Rembrandt », vol. II, pp. 129, 248.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Cotteril Dormer family of Oxfordshire, in whose possession it was for more than a century.

From the Collection of Sir Charles Robinson, London.

Now in the Collection of Mr. Robert Hoe, New York.



REMBRANDT VAN RIJN

(1606-1669)

134. — « Le Connétable de Bourbon »

A man of about fifty, facing three-quarters to the front. He wears a gold chain round his neck; his left hand, grasping a glove, is raised to his breast; his right is extended in a position which, together with the animated expression of his face, seems to denote that he is in the act of addressing an assembly.

Signed : Rembrandt f. 1644.

Canvas, 36 1/2 in. by 29 1/2 in.

Engraved by Ch. Kæpping.

Exhibited at the British Gallery, London, 1821.

Described in Smith's « Catalogue Raisonné », part VII, p. 103, n° 300.

— Dr. Bode's « Studien zur Geschichte der holl. Malerei », p. 593.

— « The Complete Work of Rembrandt ».

E. Datuit's « L'Œuvre complet de Rembrandt », p. 53.

— E. Michel's « Rembrandt », vol. I, p. 303; vol. II, p. 243.

From the Collections of Lord Radstock, London, 1826; Lady Aylesbury, London, 1831; M. E. Secretan, Paris.

Now in the Collection of Herr Adolph Thiem, San Remo.



134. - REMBRANDT VAN RIJN



133. - REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

135. — Susannah and the Elders

On the right is Susannah descending some steps; she is bending forward, turning to the left, and looking towards the spectator; one of the elders, standing behind her, has his clenched right hand near his face, whilst with the left he grasps the white drapery which is falling from her back; a crimson mantle lies on a balustrade to the right, beyond which is seen the other elder; a castle and trees on the left.

Signed : Rembrandt f. 1647.

Panel, 30 in. by 36 in.

Engraved by R. Earlom.

Exhibited at the Royal Academy, London, 1823.

Described in Smith's « Catalogue Raisonné », part vii. p. 16, n° 41.

— Dr. Bode's « Studien zur Geschichte der holl. Malerei », p. 501.

— — « The Complete Work of Rembrandt ».

E. Dutuit's « L'Œuvre complet de Rembrandt », p. 25.

— E. Michel's « Rembrandt », vol. II, p. 240.

From the Collection of Baron Schonborn, Amsterdam, 1753.

— — M. Aved, Paris, 1766.

— — Sir Joshua Reynolds, London, 1795.

— — Sir E. A. H. Lechmere, Bart., The Rhydd.

Now in the Berlin Museum.



GERARDUS VAN DER KOLK
A LITTLE OLD ROCK

REMBRANDT VAN RIJN

(1606-1669)

136. — Daniel's Vision

On the left is the prophet, a youth, kneeling and turning to the right; an angel with long fair hair, in white robes, with outspread wings, stands behind him, his right hand on Daniel's shoulder, his left pointing to a ram standing beyond a chasm which runs across the picture; dark mountains in the background.

Canvas, 37 1/2 in. by 46 in.

Exhibited at the Royal Academy, London, 1833.

Described in Smith's « Catalogue Raisonné », part vii. p. 21. n° 55.

— Dr. Bode's « Studien zur Geschichte der holl. Malerei », p. 591.

— — « The Complete Work of Rembrandt ».

— E. Dutuit's « L'Œuvre complet de Rembrandt », p. 26.

— E. Michel's « Rembrandt », vol. II. pp. 19. 240.

From the Collection of Sir Joshua Reynolds, London, 1795.

— — Sir E. A. H. Lechmere, Bart., The Rhydd.

Now in the Berlin Museum.

REMBRANDT VAN RIJN

(1606-1669)

137. — Philemon and Baucis

Described in Smith's Catalogue (part VII, p. 79, n° 194) as follows :

« This moral illustration is represented as passing in a large room, of a rustic and picturesque appearance, on the left of which are the deities Jupiter and Mercury, sitting at a table; the former, habited in a rich Oriental dress, is on the farther side of the table; the attention of both is riveted on the ancient couple who stand together before them. Baucis is presenting the goose to her visitors, and Philemon, with his hands united, seems to be imploring their acceptance of it. »

Signed : Rembrandt f. 1658.

Panel, 21 1 2 in. by 27 1 2 in.

Engraved in mezzotint by Thomas Watson, London, 1772.

Described in Smith's « Catalogue Raisonné », part VII, p. 79, n° 194.

— E. Michel's « Rembrandt », vol. II, pp. 129, 248.

— Dr. Bode's « The Complete Work of Rembrandt ».

Now in the Collection of Mr. Charles T. Yerkes, New York.



136. — REMBRANDT VAN RIJN



137. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

138. — Old Lady with a Bible

Seated in an arm-chair, slightly to the right, with a turban-shaped head-dress and a yellowish fur-trimmed gown. She seems to have just ceased reading a large book which lies closed on her lap, and on which she rests her left hand, holding a pair of spectacles. Three-quarters length figure. Nearly life-size.

Canvas, 38 in. by 30 in.

Engraved by J. J. van den Berghe, 1788.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1807.

Described in E. Michel's « Rembrandt », vol. II, pp. 22, 230.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Nicolas François Joseph Beeckmans, Antwerp.

Now in the Collection of M. Jules Porgès, Paris.



REMBRANDT VAN RIJN
OLD LADY WITH A BIBLE

REMBRANDT VAN RIJN

(1606-1669)

139. — Portrait of Rembrandt's son Titus

Full-face, looking at the spectator, a large flat velvet cap with a white feather on his curly hair; string of coral beads round his neck; white chemisette, reddish underdress, and brown mantle. Half-length figure. Life-size.

Signed and dated 1655.

Canvas, 30 in. by 22 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.

Described in Dr. Bode's « Studien, etc. », p. 597.

— E. Dutuit's « L'Œuvre complet de Rembrandt », p. 51.

— E. Michel's « Rembrandt », vol. II, p. 239.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Count Podstatzky, Bohemia.

— M. E. Secrétan, Paris.

Now in the Collection of M. Rodolphe Kann, Paris.

REMBRANDT VAN RIJN

(1606-1669)

140. — Portrait of a Man

Turned to the right, looking over his right shoulder towards the spectator. A large velvet cap covers his curly hair. He wears a red fur-lined mantle and a small white linen collar. Bust. Small size.

Signed, and dated 1659.
Panel, 13 1/2 in. by 11 in.

Described in E. Michel's « Rembrandt », vol. II, p. 239.

— Dr. Bode's « The Complete Work of Rembrandt ».
From the Collection of Herr Ed. F. Weber, Hamburg.
Now in the Collection of M. Maurice Kann, Paris.



140. REMBRANDT VAN RIJN



139. REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

141. — Potiphar's wife accusing Joseph

The accuser, in a red silk robe, is seated on a bed, one hand on her breast, the other pointing to Joseph, who stands on the opposite side of the bed, with upraised eyes and hands. Potiphar, richly habited in an Asiatic dress, stands behind a chair, on the back of which he lays his right hand.

Signed : Rembrandt f. 1655.

Canvas, 41 1/2 in. by 34 in.

Exhibited at the Royal Academy, London, 1877.

Described in Smith's « Catalogue Raisonné », part VII, p. 8, n° 20.

— Dr. Bode's « Studien zur Geschichte der holl. Malerei », p. 581.

— — « The Complete Work of Rembrandt ».

— E. Dutuit's « L'Œuvre complet de Rembrandt », p. 26.

— E. Michel's « Rembrandt », vol. II, pp. 80, 240.

From the Collection of Lord Willoughby, London.

— — Sir Th. Lawrence, P. R. A., London, 1830.

— — Sir John Neeld, Grittleton House.

Now in the Berlin Museum.



REMBRANDT VAN RYN
JOSEPH EN ZIJN BROEDERS

REMBRANDT VAN RIJN

(1606-1669)

142. — Portrait of an Old Man

Seated to the left, in profile. He has a long white beard, and wears a round black hat, and a yellow gown with wide sleeves. He is reading a book which he holds in his right hand. Half-length figure. Less than life-size.

Canvas, 24 1/2 in. by 22 in.

Described in E. Michel's « Rembrandt », vol. II, p. 238.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of H. A. J. Munro, Esq., of Novar, London 1878.

— — Baron de Beurnonville, Paris, 1881.

— — M. Maurice Kann, Paris.

Now in the Collection of Mr. John H. Harjes, Paris.

REMBRANDT VAN RIJN

(1606-1669)

143. — Portrait of a Man

Bust, to the right, nearly full-face; red robe; dark background.

Canvas, 23 in. by 17 1/2 in.

Exhibited at the Royal Academy, London, 1886.

Described in Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Colonel Sterling.

— — T. Humphry Ward, Esq., London.

Now in the Museum at Strasburg.



143. — REMBRANDT VAN RIJN



142. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

144. — « Rembrandt's Cook »

Described in Smith's Catalogue (part vii. p. 186, n° 594) as follows :

« A woman of a very ordinary countenance, styled « Rembrandt's Cook ». She appears to have just quitted her culinary occupation, and to be leaning on a window sill, holding her cookery knife still in her hand, and conversing with some one. »

Canvas, 29 1/2 in. by 23 3/4 in.

Described in Smith's « Catalogue Raisonné », part vii. p. 186, n° 594.

— Michel's « Rembrandt », vol. II, pp. 129, 233.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of M. Blondel de Gagny, Paris, 1776.

— — Lord Radstock, London, 1826.

— — E. W. Lake, Esq., London, 1845, and 1848.

— — Mrs. Martineau, London, 1875.

— — Mr. C. J. Nieuwenhuys, London, 1886.

Now in the Collection of M. Leopold Goldschmidt, Paris.



REMBRANDT VAN RIJN

(1606-1669)

145. — The Slaughter House

The interior of a barn in which is suspended, on the left, the carcase of a fat ox. Various utensils and accessories of a butcher's trade near and behind it. The hide of the animal lies on the floor to the right. Some steps in the background lead, through an open door, into another room.

Signed with monogram, and dated 1639.

Panel 21 in. by 17 in.

Described in E. Michel's « Rembrandt », vol. II, p. 232.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of M. de N***, Paris, 1800.

Now in the Collection of Herr G. von Rath, Budapest.



145. — REMBRANDT VAN RIJN



144. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

146. — Study of an Angel

Small half-length figure of an angel with an aureola. He is draped in a white tunic, which leaves only his right hand visible. His fair hair falls in curls on his shoulders.

Panel, 10 1/4 in. by 10 1/4 in.

Etched by Ch. Courty.

Exhibited at the Royal Academy, London, 1887.

Described in Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of D. P. Sellar, Esq., London; sold in Paris, 1889.

— — M. Adolphe Schloss, Paris.

Now in the Collection of Herr Alfred Strasser, Vienna.



REMBRANDT VAN RIJN

(1606-1669)

147. — Christ on the Cross

The Saviour seen nearly in profile against a gloomy sky. He has bowed his head on his breast, and yielded up the ghost. Small full-length figure.

Panel, 13 1/4 in. by 9 1/2 in.

Engraved by L. Gaucherel.

Described in E. Michel's « Rembrandt », vol. II, p. 239.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Augustus, King of Poland, founder of the Dresden Gallery.

— — M. John W. Wilson, Paris, 1881.

— — M. Charles Pillet, Paris, 1885.

— — Herr Karl Hollitscher, Berlin.

Now in the Collection of M. E. Otlet, Brussels.



147. — REMBRANDT VAN RIJN



146. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

148. — Study of a Head of Christ

Bust. Turned to the left, the head slightly inclined: long black hair falling in curls on the shoulders, and a black beard. Reddish-brown mantle. Bust. Small size.

Panel, 10 in. by 8 in.

Described in E. Michel's « Rembrandt », vol. II, pp. 125, 239.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of John Henderson, Esq., London.

Now in the Collection of M. Rodolphe Kann, Paris.



REMBRANDT VAN RIJN

(1606-1669)

149. — Head of Christ

Turned to the right, with long black hair falling in curls on the shoulders, and a black pointed beard. Brown mantle, white shirt, open at the throat. Bust. Life-size.

Canvas, 18 in. by 13 1/2 in.

Described in Dr. Bode's « Studien, etc. », p. 597.

— E. Michel's « Rembrandt », vol. II, p. 239.

Dr. Bode's « The Complete Work of Rembrandt ».

Now in the Collection of M. Maurice Kann, Paris.



149. — REMBRANDT VAN RIJN



148. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

150. — Study of Christ

Standing to left, looking at the spectator, the head slightly inclined to the right shoulder. He is bareheaded, his long curly hair falling over his shoulders, and wears a red tunic, and a brown mantle. His arms are crossed on his breast. Three-quarters length figure. Life-size.

Canvas, 44 in. by 36 in.

Etched by A. L. Gilbert.

Exhibited at the Palais du Corps Législatif, Paris, 1874.

Described in Dr. Bode's « Studien zur Geschichte der holl. Malerei », p. 603.

— — « The Complete Work of Rembrandt ».

— E. Dutuit's « L'Œuvre complet de Rembrandt », p. 54.

— E. Michel's « Rembrandt », vol. II, pp. 125, 259.

From the Collection of Cardinal Fesch, Rome, 1845.

— — M. de Forcade, Paris, 1873.

Now in the Collection of Count Orloff-Davidoff, St. Petersburg.



REMBRANDT VAN RIJN

(1606-1669)

151. — Christ and the Samaritan Woman at the Well

The Samaritan woman is standing under the arch of a Roman ruin on the farther side of the stone parapet, holding with both hands the chain of the bucket, which she is lowering into the well. Her attention is, however, riveted on the Saviour, who stands on the left, apparently in the act of addressing her. On the left, several figures are seen near the entrance to the well, and beyond them is a spacious courtyard, closed in by the ruined walls of the building.

Signed : Rembrandt f. 1659.

Panel, 18 1/2 in. by 16 in.

Described in Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of M. van Milden, Brussels.

— — L. Fry, Esq., Bristol.

Now in the Collection of M. Rodolphe Kann, Paris.



150. — REMBRANDT VAN RIJN



151. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

152. — The Accountant

Described in Smith's Catalogue (part vii, p. 102, n° 275) as follows :

« A gentleman, about thirty-two years of age, represented in a three-quarters view, with dark bushy hair, and mustaches. He has on a crimson cap, and a red cloak, and is seated at a table, on which is a large open book, and a paper lying on it, holding a pen or pencil in his right hand, which rests on the table in front: the left is thrown into shadow, and appears to be placed on the book. Painted in a free and bravura manner. »

Canvas, 40 in. by 32 in.

Engraved by W. Humphrey.

Described in Smith's « Catalogue Raisonné », part vii, p. 102, n° 275.

— E. Michel's « Rembrandt », vol. II, p. 247.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Sir Joshua Reynolds, London, 1795.

— — Thomas Hardman, Esq., Manchester, 1838.

Now in the Collection of Mrs. P. C. Hanford, Chicago.



REMBRANDT VAN RIJN

(1606-1669)

153. — Portrait of Rembrandt's Brother

Aged about sixty, with scanty white hair, short moustaches and chin-tuft. Turned slightly to the left, and looking in the same direction. He wears a dark doublet and mantle. Half-length figure. Life-size.

Signed, and dated 1650.

Canvas, 31 in. by 26 in.

Etched in the « Small Lebrun Gallery », 1800.

Described in E. Michel's « Rembrandt », vol. II, p. 244.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Sir W. W. Knighton, Bart., London, 1835.

— — Sir Charles Robinson, London.

Now in the Royal Gallery, at The Hague.



153. — REMBRANDT VAN RIJN



152. — REMBRANDT VAN RIJN

REMBRANDT VAN RIJN

(1606-1669)

154. — Portrait of a Lady

Seated to the left, holding a flower in her right hand. Her fair hair is drawn back under a gold fillet set with jewels, and a string of pearls with a jewel on the forehead. She wears a white chemisette, and a red mantle, adorned with jewels.

Canvas, 36 1/2 in. by 29 in.

Described in E. Michel's « Rembrandt », vol. II, pp. 182, 239.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Count d'Oultremont, Paris, 1889.

Now in the Collection of M. Rodolphe Kann, Paris.



REMBRANDT VAN RIJN

(1606-1669)

155. — Portrait of a Man

Seated to the right, three-quarters face towards the spectator, holding a magnifying glass. His rich, brown hair falls in curls on his shoulders. He wears a yellowish red dress relieved by a small white linen collar; a mantle is thrown over his right arm. Half-length figure. Life-size.

Canvas, 36 1/2 in. by 29 in.

Described in E. Michel's « Rembrandt », vol. II, pp. 182, 239.

— Dr. Bode's « The Complete Work of Rembrandt ».

From the Collection of Count d'Oultremont, Paris, 1889.

Now in the Collection of M. Maurice Kann, Paris.



155. — REMBRANDT VAN RIJN



154. — REMBRANDT VAN RIJN

RUBENS (PETER PAUL)

(1577-1640)

156. — Meleager and Atalanta

Described in Smith's Catalogue (part II, p. 247, n° 841) as follows :

« The nymph is seated, looking affectionately at the young huntsman, who stands by her side, presenting to her the head of the Caledonian boar, which he is holding on her lap with one hand, while he is caressing a dog jumping up against him with the other: behind the female is a huntsman blowing a horn, and a little retired from the group is seen the harpy Envy tearing off the snakes from her hair. The figures are seen to the knees. This picture is painted in the artist's smooth and careful manner. »

Canvas, 52 in. by 40 in.

Engraved by Bloemart.

Exhibited at the British Institution, London, 1861.

Described in Smith's « Catalogue Raisonné », part II, p. 247, n° 841.

— Max Rooses, « L'Œuvre de P. P. Rubens », vol. III, p. 121, and vol. V, p. 339.

From the Collection of the Duke of Marlborough, Blenheim Palace, 1836.

Now in the Collection of M. Rodolphe Kann, Paris.



RUBENS (PETER PAUL)

(1577-1640)

157. — Saint Sebastian

He is tied to a tree, transfixed with arrows. His eyes are turned heavenwards, imploring deliverance. In the foreground on the left, on the roots of the tree, are a bow and quiver. Landscape background. Full-length figure. Life-size.

Canvas, 79 in. by 50 1/2 in.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. II, p. 136.

— Max Rooses, « L'Œuvre de P. P. Rubens », vol. II, n° 492.

From the Collection of H. A. J. Munro, Esq., London, 1878.

Now in the Berlin Museum.



157. — RUBENS (Peter Paul)



156. — RUBENS (Peter Paul)

RUBENS (PETER PAUL)

(1577-1640)

158. — Lot and his Daughters

Described in Smith's Catalogue (part II, p. 247, n° 339) as follows :

« The composition represents Lot seated in front, seen in a profile view ; his eldest daughter is sitting by his side, with her arm round his neck, and holding a cup in her hand, which her sister, who is opposite to them, is filling with wine. The figures are the full-size of nature, and are painted in the artist's most careful and studied manner, combining correct drawing with admirable colour. »

Canvas, 72 in. by 90 in.

Engraved by W. Leuw.

Described in Smith's « Catalogue Raisonné », part II, p. 247, n° 339.

— Waagen's « Art Treasures in Great Britain », vol. III, p. 130.

— Max Rooses, « L'Œuvre de P. P. Rubens », vol. I, n° 103.

This picture was presented by the Emperor of Germany to John, Duke of Marlborough.

From the Blenheim Palace Collection.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.



RUBENS: PROMETHEUS
FROM THE FOUNTAIN

RUBENS (PETER PAUL)

(1577-1640)

159. — Two Cherubs holding a Garland
of Fruit

They are hovering in clouds, the one on the left seen in nearly a front view, the other on the right, in profile. Full-length figures. Life-size.

Canvas, 52 in. by 57 in.

From the Collection of Dr. Leroy d'Etiolles, Paris.

Now in the Collection of Mr. Rodman Wanamaker, Philadelphia.

RUBENS (PETER PAUL)

(1577-1640)

160. — An Allegorical Subject

Dealing with the Union and establishment of Peace between England and Scotland, represented under the figures of two females, holding a triple crown, which Britannia has brought them, over the head of an infant (Charles I.). Two angels, bearing the arms and crown of Wales, soar above their heads; and under the foot of the child is a pile of armour and warlike weapons, to which Zephyr is putting a blazing torch. Sketch for part of the ceiling at Whitehall.

Panel, 33 x 4 in. by 28 in.

Engraved by Milius in « L'Art ».

From the Collection of Charles I. of England.

— — — Sir J. Reynolds, London, 1795.

— — — Prince Demidoff, San Donato, 1830.

— — — M. Charles Porgès, Paris.

Now in the Collection of M. Albert Lehmann, Paris.



159. — RUBENS (Peter Paul)



160. — RUBENS (Peter Paul)

RUBENS (PETER PAUL)

(1577-1640)

161. — The Miraculous Cross

Described in Smith's Catalogue (part II, p. 202, n° 734) as follows :

« Constantine, in the presence of his army, beholding the apparition of a luminous cross and inscription in the heavens, which he afterwards adopted on his banners. The Emperor, accompanied by a friend, stands upon a pedestal in front, extending his arms in adoration of the supernatural appearance. »

Panel, 17 $\frac{3}{4}$ in. by 21 $\frac{1}{2}$ in.

Engraved by N. Tardieu.

-- Couché fils, and Liénard.

Described in Smith's « Catalogue Raisonné », part II, p. 202, n° 734.

-- Max Rooses « L'Œuvre de P. P. Rubens », vol. III, n° 719.

From the Gallery of the Duc d'Orléans, Palais-Royal.

Now in the Collection of Mr. John G. Johnson, Philadelphia.



RUBENS (PETER PAUL)

(1577-1640)

162. — The Baptism of Constantine

Described in Smith's Catalogue (part II, p. 206, n° 744) as follows :

« A magnificent temple, decorated with spiral columns, in which are assembled a number of priests and persons of distinction: one of the former is administering the sacrament of baptism to the Emperor, who is kneeling by the side of the font to receive it. »

Panel, 17 $\frac{3}{4}$ in. by 21 $\frac{1}{2}$ in.

Engraved by N. Tardieu.

-- P. L. Prevost, and by J. L. Dalignon.

Described in Smith's « Catalogue Raisonné », part II, p. 206, n° 744.

-- Max Rooses « L'Œuvre de P. P. Rubens », vol. III, n° 720.

From the Gallery of the Duc d'Orléans, Palais-Royal.

-- Collection of M. A. Schloss, Paris.

Now in the Collection of M. Eugène Lyon, Brussels.



copy
by

161. — RUBENS (Peter Paul)



162. — RUBENS (Peter Paul)

RUBENS (PETER PAUL)

(1577-1640)

163. — The Triumph of Religion

Described in Smith's Catalogue (part II, p. 295, n° 1057) as follows :

« An allegorical composition, representing the Virgin standing on three globes, placed on the back of St. Francis, who is bending on his knees with the weight. The Virgin appears to be addressing a company of monks, at the head of whom is Philip IV; beyond these is seen a car in the clouds, drawn by eagles and guided by an angel, having three kings in it; on the opposite side is a similar car, drawn by lions, containing four females, emblems of the cardinal virtues; on the same side, and in front, are several monks, driving the devil headlong into the jaws of a dragon. A finished study, done *en grisaille*. »

Panel, 21 1/4 in. by 31 in.

Engraved by P. Pontius.

Etched by Spruyt, in 1737.

Described in Smith's « Catalogue Raisonné », part II, p. 295, n° 1057.

— Max Rooses, « L'Œuvre de P. P. Rubens », vol. V, p. 38, n° 1231.

From the Collection of M. Clemens, Ghent, 1788.

— — M. Sacceghem, Ghent, 1851. ✓

— — M. Chapuis, Brussels, 1865. ✓

— — M. Oudry, Paris, 1869. ✓

— — the Marquis Du Blaisel, Paris, 1870. ✓

— — — — London, 1872.

Now in the Collection of Mr. John G. Johnson, Philadelphia.



RUBENS (PETER PAUL)

(1577-1640)

164. — The Martyrdom of Saint Liévin

In the foreground to the left, the saint, attired in a yellow robe, has fallen on his knees, extending his arms, and raising his head towards heaven. In front, an executioner has seized him by his long white beard, and behind, another executioner holds at the end of his pincers the bleeding tongue of the saint, which he has just torn out, and is about to give to a dog which is leaping forward to seize it. Above, the heavens open, and angels hurl thunderbolts upon the crowd and the executioners.

Panel, 32 in. by 23 in.

From the Collection of M. P. Crabbe, Paris, 1890.

Now in the Collection of M. Rodolphe Kann, Paris.



163. — RUBENS (Peter Paul)



164. — RUBENS (Peter Paul)

RUBENS (PETER PAUL)

(1577-1640)

165. — A Monk praying

Three-quarters to the left, looking at the spectator, his hands folded in prayer. He has short hair, and a scanty moustache and beard, and is clad in the white robes of the Dominican Order. Bust. Life-size.

Panel, 15 in. by 11 in.

Now in the Collection of M. Rodolphe Kann, Paris.



RUBENS (PETER PAUL)

(1577-1640)

166. — Virgin and Child

The Virgin, dressed in a red robe and a blue mantle, a black lace veil over her head, is seated, turned to the right. Her hands are clasped across the back of the Infant, who kneels on her lap, and rests his cheek against her neck.

Panel, 40 in. by 30 in.

Engraved by Suyderhoff.

Described in Max Rooses, « L'Œuvre de P. P. Rubens », vol. II, n° 131 bis.

From the Collection of the Vicomte Du Bus de Gisignies, Brussels, 1883.

Now in the Collection of M. Maurice Kann, Paris.



166. — RUBENS (Peter Paul)



165. — RUBENS (Peter Paul)

RUBENS (PETER PAUL)

(1577-1640)

167. — Portrait of Frederic Marselaer

Described in Smith's Catalogue (Supplement, p. 341, n° 364) as follows :

« Portrait of Frederic Marselaer, knight and consul at Brussels, when about fifty years of age, seen in a front view, having long mustaches and a tuft of beard; his dress consists of a cloak bordered with fur, over a striped silk vest, and a very full white ruff. Half-length. Life-size. »

Panel, 25 3/4 in. by 20 in.

Engraved by B. D. Quertemont, in 1779.

— A. Fogg, in 1796.

Exposition de Cent Chefs-d'œuvre, Paris, 1892.

Described in Smith's « Catalogue Raisonné », Supplement, p. 341, n° 364.

— Max Rooses, « L'Œuvre de P. P. Rubens », vol. iv. n° 989.

From the Collection of M. Van Vergelo, Antwerp, 1779.

— — Sir Charles Robinson, 1891.

Now in the Collection of Baron Koenigswarter, Vienna.



RUBENS (PETER PAUL)

(1577-1640)

168. — Portrait of the Emperor Matthias

Three-quarters view, turned to the right, with white moustache and chin-tuft, a high black hat with a narrow brim on his head; dressed in a black doublet and mantle edged with fur, relieved by a small gaufered collar; round his neck is a gold chain, from which hangs a medallion.

Panel, 28 in. by 20 in.

From the Collection of Mr. Cox, London.

Now in the Collection of M. Rodolphe Kann, Paris.



163. — RUBENS (Peter Paul)



167. — RUBENS (Peter Paul)

RUBENS (PETER PAUL)

(1577-1640)

169. — Heads of two Apostles

The one to the left is old, and almost bald. He is seen in profile and has his hands clasped. The other is a younger man, with florid complexion and a full beard. He is seen nearly full-face, his clear, expressive eyes turned to the right.

Panel, 26 1/2 in. by 20 1/2 in.

Now in the Collection of Mr. Charles T. Yerkes, New York.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

170. — A Forest Scene

A group of large oak-trees in the foreground on the right, and a cascade falling over rocks in the centre. A forest glade in the background.

Signed.

Panel, 20 in. by 17 in.

From the Collection of Lord Haldon, London, 1891.

Now in the Collection of Herr Berthold Richter, Berlin.



170. RUISDAEL (Jacob van)



169. — RUBENS (Peter Paul)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

171. — Hilly Landscape

On the right, a road, on which a peasant accompanied by his donkey and a dog is descending a hill. On both sides of the road are high trees, through which is seen a small farm, partly concealed. On the left and in the middle distance is a paling along a water-course closed in by shrubs and weeds. In the background, a cluster of trees stands out against the blue sky. Evening effect.

Signed, and dated 1647.

Canvas, 28 in. by 30 in.

Engraved by G. Greux.

From the Collection of the Chevalier de Lissingen. Paris, 1876.

— — M. Max Kann, Paris.

— — Prince Demidoff, San Donato.

— — M. Rod. Kann, Paris.

Now in the Collection of Consul General Alfred Thieme, Leipzig.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

172. — A View near the Dunes

In the foreground, a sandy declivity, with a road crossing a brook and leading to the entrance of a wood, closed on the right by a rustic fence. Two figures on the road are advancing towards a thatched cottage, almost concealed by trees.

Signed : J. v. Ruysdael.

Panel, 20 1/2 in. by 27 1/4 in.

Exhibited at Leipzig, 1889.

Now in the Collection of Dr. Martin Schubart, Munich.



171. RUISDAEL (Jacob van)



172. — RUISDAEL (Jacob van)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

173. — River in the Forest

A small river divides the scene in the centre: the steep, rocky banks, are richly wooded with picturesque groups of trees. A little cascade on the extreme left.

Signed.

Canvas, 21 in. by 24 1/2 in.

From the Collection of Ch. Scarisbrick, Esq., London, 1861.

— — A. Walter, Esq., Bearwood.

— — Messrs. Knoedler & Co. New York.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

174. — A View on a River in Holland

Described in Smith's Catalogue (part vi, p. 29, n° 80) as follows :

« On the left is a bridge, of yellow brick-work, connected with a road which follows the course of the river : on the same side is a gateway, forming the entrance to a grove; beyond which is a house, and more distant a windmill. A boat, with one man in it, is on the river. »

Signed.

Canvas, 23 1/2 in. by 32 in.

Described in Smith's « Catalogue Raisonné », part vi, p. 29, n° 80.

From the Collection of M. de Calonne, London, 1795.

— — Dr. Fletcher, Gloucester.

— — Ch. Scarisbrick, Esq., London, 1861.

Now in the Collection of Baron Koenigswarter, Vienna.



173. — RUISDAEL (Jacob van)



174. — RUISDAEL (Jacob van)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

175. — Wooded Landscape

In the centre of the composition, a rising road passes along a steep hill, planted with trees. In the foreground, a servant, carrying hawks on a wooden frame, and accompanied by two dogs, follows a gentleman on horseback, who also carries a hawk on his wrist and is accompanied by several dogs. On a branch of the main road, leading up the hill into the forest, is a woman drawing water from a well, and an ass drinking from a pail held by his driver: a little farther, two peasants are walking up the road, preceded by a dog.

Signed with monogram.

Canvas, 38 1/2 in. by 49 in.

Now in the Collection of Mrs. P. C. Hanford, Chicago.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

176. — A River Scene

In the centre, a watermill, and in front, a peasant driving sheep through a ford towards a sandy road, leading to some buildings on an eminence to the right. Beyond, on a hill, a group of fine trees, and farther back, a village church and other buildings.

Signed.

Canvas, 42 in. by 52 1/2 in.

From the Collection of Lord Haldon, London, 1891.

Now in the Collection of Count Palffy, Paris.



175. — RUISDAEL (Jacob van)



176. — RUISDAEL (Jacob van)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1632)

177. — A Cottage and Corn-Field

Described in Smith's Catalogue (part vi. p. 67, n° 213) as follows :

« This beautiful picture represents a rural scene, composed, on the right, of a thatched cottage, backed by masses of oak and other trees, of rich and varied foliage. A corn-field extends along the front to the foreground, where it is bounded by a low hedge of flowering elders and bushes, growing on a rugged bank, at the side of which lies an old cart-wheel. The figures which animate the scene consist of a woman at the door of the house, and a man and a girl sitting on a bank in front of it. This production is unusually rich and verdant in colour, and careful in finishing. »

Signed with monogram.

Canvas, 22 in. by 26 1/2 in.

Exhibited at Manchester, 1857.

— the Royal Academy, London, 1875.

Described in Smith's « Catalogue Raisonné », part iv, p. 67, n° 213.

— Dr. Waagen's, « Art Treasures in Great Britain », vol. iv, p. 194.

From the Collection of William Wells, Esq., Redleaf.

— — George Field, Esq., London, 1893.

Now in the Collection of M. Rodolphe Kann, Paris.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1632)

178. — A Wood near the Water's Edge

A sheet of water and a small strip of land are shown in the foreground. An old tree is conspicuous to the right, and some of its dead branches are lying about its roots. In the middle distance, and to the right of the foot of the slope, is a boat containing two men, one of whom is dressed in red. In the midst of the grass near the water are several tall trees, the upper branches of one broken and hanging down, touching the ground and the water.

Signed with monogram J. v. R.

Canvas, 25 1/2 in. by 28 3/4 in.

From the Collection of A. Rehn, Paris.

— — Dr. Kuranda, Vienna.

Now in the Collection of Mr. Charles T. Yerkes, New York.



177. — RUISDAEL (Jacob van)



178. — RUISDAEL (Jacob van)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1632)

179. — The Forest by the River

On the left, a cluster of high oaks mark the entrance to a wood situated on the banks of a river, into which flows a rivulet, falling in a gentle cascade between two steep banks near the trunk of an old tree. On the right, in the middle distance, two figures walking on the wooded bank of the river. An old castle, backed by hills, in the background.

Canvas, 30 in. by 38 1/2 in.

Etched by Greux, by Desbrosses, and by Boulard.

From the Collection of M. Max Kann, Paris.

— — — Mr. Brooks, Paris, 1877.

— — — Baron de Beurnonville, Paris, 1881.

— — — Prince Liechtenstein, Vienna.

Now in the Collection of M. Maurice Kann, Paris.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1632)

180. — The Vista, or Charcoal-Burners

Described in Smith's Catalogue (Supplement, p. 701, n° 62) as follows :

« A forest scene, with a high-road on the left leading through a thick wood, whose overhanging boughs form a pleasing vista. Upon a knoll on the opposite side, stands an old and leafless oak, beyond which are peasants occupied in charring wood. In the distance may be observed a windmill on a hill. This picture may be farther identified by a man and a boy passing along the road. »

Signed : J. v. Ruisdael.

Canvas, 41 in. by 50 in.

Engraved by Bolvin, and by Monsanto.

Exhibited at the British Gallery, 1839.

Described in Smith's « Catalogue Raisonné », Suppl., p. 701, n° 62.

From the Collection of Sir T. Baring, Bart. London.

— — — Sedelmeyer Sale, Vienna, 1872.

— — — Collection of M. Scharf, Paris, 1876.

— — — Baron de Beurnonville, Paris, 1881.

Now in the Gallery of Prince Liechtenstein, Vienna.



179. -- RUISDAEL (Jacob van)



180. -- RUISDAEL (Jacob van)

RUISDAEL (JACOB VAN)

(1623 OR 1629-1682)

181. — A Forest Scene

Described in Smith's Catalogue (part vi, p. 93, n° 313) as follows :

« The view exhibits the skirts of a wood, around which flows a wide expanse of water, on whose surface grow luxuriantly the lotus and other aquatic weeds. On the right is a withered beech, projecting from a rugged bank, and bending over the water : beyond this the eye looks among rich clusters of oak and other trees, of luxuriant growth and ample foliage : in this part may be observed a shepherd driving two sheep. On the opposite side, the view extends over the lake to some barren hills. A clear and beautiful sky, diversified with masses of light fleecy clouds, offers a fine contrast to the rich and umbragious foliage of the forest. »

Signed : J. v. Ruysdael.
Canvas, 47 in. by 57 in.

Exhibited at Manchester, 1857.

Described in Smith's « Catalogue Raisonné », part vi, p. 93, n° 313.

From the Collection of William Wells, Esq., Redleaf.

Now in the Berlin Museum.



RUISDAEL · JACOB VAN
A RIVER IN A FOREST

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

182. — Quay at Amsterdam

On a canal in the centre of the composition, skirted on either side by picturesque buildings, a great number of boats are moored near the banks. Numerous figures enliven the foreground.

Signed : J. v. Ruisdael.

Canvas, 21 1/2 in. by 26 1/2 in.

Etched by Rouveyre.

From the Collection of Baron de Beurnonville, Paris, 1881.

Now in the Collection of M. Maurice Kann, Paris.

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

183. — A Winter Scene

Described in Smith's Catalogue (part vi, p. 71, n° 223) as follows :

« The view represents an open flat country, traversed by a canal on the left, and a road-way in the middle, terminating with the town of Delft in the distance. A solitary cottage, near which a single traveller is passing, and a few leafless trees, occupy the middle ground. The clouds, surcharged with rain or snow, impend with solemn gloom over the dreary landscape, and produce an effect illusive and sublime. »

Signed in full.

Canvas, 17 in. by 20 3/4 in.

Engraved by Brnnet-Debaines.

Described in Nagler's « Künstler-Lexicon », t. xiv, p. 94.

— Smith's « Catalogue Raisonné », part vi, p. 71, n° 223.

- Dr. Waagen's « Art Treasures in Great Britain ».

From the Collections of Mr. Smith; H. J. Munro; Sir Rob. Peel; Prince Demidoff; Max Kann; Brooks; Courtin; Haro.

Now in the Collection of Herr F. von Mendelsohn, Berlin.



182. — RUISDAEL (Jacob van)



183. — RUISDAEL (Jacob van)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

184. — Bleaching Ground near Harlem

A view in the environs of Haarlem, looking over an open flat country, diversified with woods and meadow land. The greater part of the foreground is occupied by the bleaching-ground, with the cottages of the bleachers in the background. The cathedral of Harlem is seen in the remote distance on the left. A transient gleam of sunshine lights up the foreground and the middle distance.

Signed : J. v. Ruysdael.
Canvas, 20 1 2 in. by 16 in.

Etched by Lowenstam.

From the Collection of M. Rhoné, Paris, 1861.

— — MM. Pereire, Paris, 1872.

— — the Marquis Du Blaisel.

— — Prince Demidoff, San Donato.

Now in the Collection of M. Rodolphe Kann, Paris.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

185. — A grand Sea-Piece

Storm scene, the view taken from a wooden pier or jetty with two figures on it, at the end of which is a beacon, a wave breaking over it with fine effect. A fishing-boat is endeavouring to make for the harbour, and other boats are seen tossed by the waves in the distance. A brilliant light breaks into the centre from a rift in the cloudy sky.

Canvas, 34 in. by 47 1 2 in.

From the Earl of Orford's Collection.

— Collection of H. A. J. Munro, Esq., of Novar, sold, London, 1878.

Now in the Collection of M. Léopold Goldschmidt, Paris.



184. — RUISDAEL (Jacob van)



185. RUISDAEL (Jacob van)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

186. — A Waterfall

A mountainous landscape with a wide river rushing and foaming amongst rocks in the foreground. In the background, three peasants and a dog are crossing a rustic bridge which leads into a dense wood on the left. Evening effect.

Signed: J. v. Ruysdael.
Canvas, 25 1/2 in. by 20 in.

From the Collection of Cardinal Fesch, Rome, 1845.

— — — A. Dennistoun, Esq., Golffhill.

Now in the possession of Mr. M. C. D. Borden, New York.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

187. — « Le Château fort »

The view represents a mountainous country, divided by a river, which falls from a level between fragments of rocks in the foreground. The surrounding hills are richly clothed with trees and bushes. A rustic house is seen on the left and a fortified castle crowns the summit of a hill in the background. Cloudy sky.

Signed on the right: J. v. Ruysdael.
Canvas, 26 1/4 in. by 19 1/2 in.

From the Collection of M. Auguiot, Paris, 1875.

— — — M. Max Kann, Paris.

— — — M. Maurice Kann, Paris.

Now in the Collection of Mr. Rodman Wanamaker, Philadelphia.



187. — RUISDAEL (Jacob van)



186. — RUISDAEL (Jacob van)

RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

188. — A Waterfall

Described in Smith's Catalogue (Supplement, p. 692, n° 33) as follows :

« A hilly country, divided in the centre by a river, which falls in a gentle cascade, and spreads in gurgling eddies along the foreground, amidst large stones. The left is composed of high jagged hills, at the base of which, and near the stream, is an old thatched cottage; a clump of trees grows on a rocky eminence near it; still more remote are a few sheep browsing on the top of a hill. The scene is farther identified by a woman seated under a shed. A highly pleasing example of the master. »

Signed.

Canvas, 17 1/2 in. by 21 in.

Described in Smith's « Catalogue Raisonné », Suppl., p. 692, n° 33.

From the Collection of Mr. Chaplin, 1836.

— — — Mr. Hodgson.

— — — Mr. Edw. H. Lawrence.

Now in the Collection of M. Rodolphe Kann, Paris.



RUISDAEL (JACOB VAN)

(1628 OR 1629-1682)

189. — Landscape

A pool surrounded by a rocky margin in which the water flows away through a channel to the left; in the centre, on the bank of the pool, are two men driving sheep; on the right and left are groups of trees, and above, a bright sky with fleecy clouds.

Signed.

Canvas, 30 in. by 51 in.

From the Collection of Mr. Henry G. Marquand, New York, who presented the picture in 1895 to the Metropolitan Museum, New York.



138. — RUISDAEL (Jacob van)



139. — RUISDAEL (Jacob van)

RUYSDAEL (SALOMON VAN)

(ABOUT 1600-1670)

190. — The Ferry-Boat

Near a Dutch town surrounded by meadows bordered by a river winding away into the distance, five persons and four animals cross the water in a ferry-boat. A cluster of trees, on the left, almost conceals the boatman's house. A sailing-boat on the right.

Signed with monogram, and dated 1664.

Panel, 30 in. by 42 in.

Engraved by Damman.

From the Collection of D. P. Sellar, Esq., Paris, 1829.

Now in the Collection of M. Rodolphe Kann, Paris.



RUYSDAEL (SALOMON VAN)

(ABOUT 1600-1670)

191. — The River Meuse

On the right bank, richly wooded with willows and oaks, reflected in the water, a coach and pair, full of passengers, is advancing along the river; the steeple of a church is seen through an opening in the trees. Near the bank, in the shade of the trees, is a boat, rowed by two men, in which sits a huntsman with his gun. In the distance, the outline of a city.

Signed, and dated 1645.

Canvas, 44 in. by 61 in.

Engraved by Léon Gaucherel.

From the Collection of M. Max Kann, Paris.

— — Prince Demidoff, San Donato, 1880.

Now in the Collection of Mr. Elliot T. Shepard, New York.



190. — RUYSDAEL (Salomon van)



191. — RUYSDAEL (Salomon van)

RUYSDAEL (SALOMON VAN)

(ABOUT 1600-1670)

192. — River Scene

A broad river extending over the whole of the foreground, skirted on the left by a wooded bank, and the walls of a fortified town, with a church in the centre, surrounded by other buildings. A small boat with four men in it in the foreground to the left, a sailing-boat on the right.

Signed.

Panel, 23 in. by 32 in.

From the Collection of M. Max Kann, Paris.

— — Prince Demidoff, San Donato.
Now in the Collection of M. Rodolphe Kann, Paris.



RUYSDAEL (SALOMON VAN)

(ABOUT 1600-1670)

193. — The Ferry-Boat

In the foreground, a ferry-boat containing a coach and four, in which is a lady, traverses the Meuse, going to the right; on the left, a sailing-boat and a rowing-boat, and a strip of land overgrown with trees, above which rise the steeples of churches; on the right, a farm, overshadowed by large trees, reflected in the water.

Signed : S. v. Ruysdael 1647.

Canvas, 35 1/2 in. by 51 1/2 in.

Engraved by L. Gaucherel.

From the Collection of M. John W. Wilson, Paris, 1831.

Now in the Brussels Museum.



192. — RUYSDAEL (Salomon van)



193. — RUYSDAEL (Salomon van)

STEEN (JAN)

(1626-1679)

194. — Moses striking the Rock

Described in Smith's Catalogue (Supplement, p. 484, n° 31) as follows :

« The view exhibits a mountainous country, over which are distributed groups of the wandering Israelites. Their leader, Moses, appears to have just performed the miracle, and while the cooling stream flows fresh from the rock to quench the parching thirst of the eager multitude, he is returning thanks for the gracious supply. »

Signed.

Canvas, 38 in. by 40 in.

Described in Smith's « Catalogue Raisonné », part iv. p. 12, n° 38, and Suppl., p. 484, n° 31.

Described in Van Westrheene's « Jan Steen », n° 201.

From the Collection of M. Seger Tierens, La Haye, 1743.

— — M. J. Tak, Leyde, 1781.

— — M. Roothaan, Amsterdam, 1826.

— — Comte Robiano, Brussels, 1837.

— — M. Nieuwenhuys.

— — Prince Demidoff, San Donato, 1868.

— — M. Hulot, Paris, 1892.

— — Baron Koenigswarter, Vienna, 1893.

Now in the Collection of Mr. John G. Johnson, Philadelphia.



STEEN (JAN)

(1626-1679)

195. — Samson and Delilah

Samson, his head on the lap of Delilah, who is seated on a sofa, is about to be shorn by his betrayer; she takes a pair of scissors from an attendant, and a young man by her side is already cutting the Nazarite's long black locks. In the background are seen the Philistine soldiers waiting for the signal to seize him. On the right, a table, covered with a white table cloth, on which are the remnants of a sumptuous meal. In front of the table, two little boys are playing with a dog.

Signed : J. Steen.

Canvas, 25 in. by 30 3/4 in.

From the Collection of N. Osthuyzen, The Hague.

Now in the Collection of Herr Oscar Hildschinsky, Berlin.



104. — STEEN (Jan)



105. — STEEN (Jan)

STEEN (JAN)

(1626-1679)

196. — The Siesta

Described in Smith's Catalogue (part iv. p. 26, n° 82) as follows :

« A man and woman seated at a table in front of a house, with a vine growing against it : the former is occupied reading, and the latter is reclining her head on the table, asleep; a servant stands behind her, and a dog is seen under the table. »

Canvas, 22 in. by 30 in.

Exhibited at the Royal Academy, London, 1886.

Described in Smith's « Catalogue Raisonné », part iv, p. 26, n° 82.

— Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 391.

From the Collection of M. Smeth van Alphen, Rotterdam, 1810.

— — Colonel Everett, London, 1888.

Now in the Collection of Mr. Charles T. Yerkes, New York.



STEEN (JAN)

(1626-1679)

197. — The Bed-Chamber

Described in Smith's Catalogue (Supplement, p. 482, n° 24) as follows :

« A young woman, attired in a blue jacket bordered with ermine, and a red skirt, seated on the side of a bed pulling on her stockings. A pet dog lies on the pillow by her, and a pair of slippers are on a mat at her feet. A carefully finished production. »

Signed : J. Steen.

Panel, 14 1/2 in. by 10 3/4 in.

Described in Smith's « Catalogue Raisonné », Supplement, p. 482, n° 24.

From the Collection of Mr. Hargraves, of Liverpool.

— — Mr. Gritton.

— — M. Michel.

— — M. E. Secrétan, Paris, 1880.

Now in the Collection of M. Rodolphe Kann, Paris.



196. — STEEN (Jan)



197. — STEEN (Jan)

TENIERS (DAVID) THE YOUNGER

(1610-1690)

198. — A Flemish Feast

In the court of a Flemish inn, a company of about twenty-five peasants are engaged in the various recreations usual on such occasions. On the right, a group of men and women seated on benches in a semi-circle are looking at a merry young couple in the centre, who dance to the sound of a bagpipe played by a man mounted on a tub. On the left, a company grouped round a table. On the extreme left of the foreground, a man asleep, seated on some empty barrels. A thatched cottage, and the bare walls of another house form the background. In the distance to the left, a village church.

Signed.

Now in the Collection of M. Hugo Oberndoerffer, Paris.



TENIERS (DAVID) THE YOUNGER

(1610-1690)

199. — A Kermess

The merry-makers, consisting of about forty persons, are in front of a large thatched inn on the right; in the middle distance, on the opposite side, is a mansion with turrets. The whole of the left foreground is covered with groups of figures, enjoying the various amusements usual on such occasions; amongst these, close to the front, is a couple, dancing to the sound of a bag-pipe, played by a man mounted on a tub. On the extreme left are seven persons round a table.

Signed on the right.
Canvas, 27 in. by 40 in.

Etched by A. Masson.

From the Collection of Baron de Beurnonville, Paris, 1831.



198. — TENIERS (David) the younger



199. — TENIERS (David) the younger

TENIERS (DAVID) THE YOUNGER
(1610-1690)

200. — Landscape

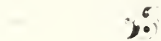
To the left, in front of two thatched cottages, a peasant is seated on a bench with a jug on a barrel by his side. Another peasant stands near the wall, his back to the spectator. A woman carrying a dish is coming out of the door of the house. In the centre, on a little eminence, a cluster of trees, and on the right a cottage.

Signed with monogram.
Canvas, 15 3/4 in. by 7 5/8 in.

From the Collection of M. La Borde de Mereville, Paris, 1803.

— — — M. Van Leyden, Paris, 1814.

Now in the Museum at Brussels. (Erroneously ascribed to David Teniers the elder.)



TENIERS (DAVID) THE YOUNGER
(1610-1690)

201. — The Archers

A landscape, with a cottage on the right, and a party of fourteen peasants distributed along the foreground, amusing themselves with archery. One of them is in the act of drawing the bow, to let fly the arrow, and five stand near him, waiting their turn. Three others are on the opposite side, close to the target. In the middle distance, a man talking to a woman, seated on the ground; beyond, a man leading a cow on a road. A row of houses on the top of a hill.

Signed : D. Teniers fec.
Canvas, 20 in. by 30 3/4 in.

From the Gallery of the Prince of Curland.

— — — Collection of the Duc de Dino.

— — — Haro Collection, Paris, 1892.

Now in the Collection of Baron Koenigswarter, Vienna.



200. — TENIERS (David) the younger



201. — TENIERS (David) the younger

TENIERS (DAVID) THE YOUNGER

(1610-1690)

202. — Tavern Scene

In a large room, four peasants are grouped round a table covered with a green cloth. Three of them are seated: the fourth, seen from in front, is standing, filling his pipe. In the background to the right, six peasants are grouped round a table near the fire-place. Two are playing cards; the others, among them an old woman, are looking on. Various kitchen utensils are scattered about the room.

Signed : D. Teniers fec.

Canvas, 17 1/4 in. by 23 in.

Now in the Collection of Mrs. P. C. Hanford, Chicago.



TENIERS (DAVID) THE YOUNGER

(1610-1690)

203. — Rustic Scene

Interior of a kitchen; on the left, an old man embracing a girl; the face of an old woman appears at a window above them; in the foreground on the right, various kitchen utensils; beyond, in the background, three men near a fire-place.

Signed : D. Teniers f. 1645.

Copper, 14 in. by 18 1/2 in.

Exhibited at the Royal Academy, London, 1886.

From the Collection of Lord Heytesbury.

Now in the Collection of M. Rodolphe Kann, Paris.



202. — TENIERS (David) the younger



203. — TENIERS (David) the younger

TENIERS (DAVID) THE YOUNGER

(1610-1690)

204. — The Guard Room

In the foreground, a young man is leaning towards a drum, which he is in the act of beating with a stick in his right hand. His smiling face is turned a little to the left. On the right, against a background of gray wall, are a suit of steel armour, breastplates, helmets, and gauntlets. To the left is a brown howitzer, mounted on a little gun-carriage. In the background, five soldiers are smoking near a fire-place, and two others, with muskets on their backs, stand near an arched doorway to the left.

Signed : D. Teniers f. 1641.

Copper, 15 1/2 in. by 20 1/2 in.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. iv, p. 337.

From the Collection of Lord Heytesbury.

Now in the Collection of Mr. Charles T. Yerkes, New York.



TENIERS (DAVID) THE YOUNGER

(1610-1690)

205. — Christ crowned with Thorns

Described in Smith's Catalogue (part iii, p. 298, n° 140) as follows :

« The interior of a guard-room, in which is represented the suffering Saviour, seated, with his hands bound, and naked to the waist; he is surrounded by five soldiers, one of whom is forcing a crown of thorns on his head; a second, bowing the knee before him, offers him a reed for a sceptre, whilst a third points at him the finger of derision; the remaining two stand by with spears in their hands, looking on. Within an adjoining room are seen four soldiers around a fire. »

Signed.

Copper, 22 1/2 in. by 30 in.

Etched in the small Lebrun Collection.

Exhibited at Manchester, 1857.

Described in Smith's « Catalogue Raisonné », part iii, p. 298, n° 140.

— Dr. Waagen's « Art Treasures in Great Britain », vol. ii, p. 237.

Mentioned by W. Bürger, « Trésors d'Art à Manchester ».

From the Collection of Cardinal Fesch, Rome, 1845.

— — the Prince de Canino.

— — the Earl of Dudley, London, 1892.

Now in the Collection of M. Maurice Kann, Paris.



204. — TENIERS (David) the younger



205. — TENIERS (David) the younger

TENIERS (DAVID) THE YOUNGER
(1610-1690)

206. — Rustic Interior

Seven peasants are grouped near the fire-place on the right in a large barn, smoking and drinking. On the left, a man, in a red jacket, is ascending the steps of a ladder, leading to the granary. In the left foreground are a little dog, and a wooden bench, on which are a jug and a piece of white linen. In the background, a peasant entering through the open door, two chickens, barrels, and numerous cooking utensils.

Signed : D. Teniers f.
Panel, 17 1/2 in. by 23 1 2 in.

Engraved for the Catalogue of the Sedelmeyer Sale, Vienna 1872: by W. Unger, and by Le Rat, for that of the Lissingen Sale.

From the Collection of the Duc de Morny, Paris, 1865.

—	—	Khalil Bey, Paris, 1867.
—	—	M. Max Kann, Paris.
—	—	Chevalier J. de Lissingen, Paris, 1876.



TENIERS (DAVID) THE YOUNGER
(1610-1690)

207. — A Flemish Landscape

In the centre, a young woman drawing water from a well, near which are two hogs and some poultry. On the left, a company of six peasants round a table near a cottage backed by a group of trees. On the right, an open landscape, with cows and sheep pasturing in the middle distance.

Panel, 14 1/2 in. by 20 1 2 in.

Engraved by Boulard fils.
Exhibited at the Cent Chefs-d'œuvre, Paris, 1883.
From the Collection of M. Simonet.
Now in the Collection of Baron d'Erlanger, Paris.



206. — TENIERS (David) the younger



207. — TENIERS (David) the younger

TENIERS (DAVID) THE YOUNGER

(1610-1690)

208. — Landscape with Figures

Described in Smith's Catalogue (part III, p. 424, n° 624), as follows :

« A hilly landscape, intersected by a river, on the bank of which, in the middle distance, is a château, and a bridge adjoining it. In the foreground are six fishermen, four of whom are round a tub. »

Signed : D. Teniers f. 1646.
Copper, circular, 16 in. diam.

Exhibited at the British Gallery, London, 1828.

— — Royal Academy, London, 1875.

Described in Smith's « Catalogue Raisonné », part III, p. 424, n° 624.

— Dr. Waagen's « Art Treasures in Great Britain », vol. IV, p. 388.

From the Collection of Lord Heytesbury.

Now in the Collection of Mr. Ch. S. Smith, New York.



TENIERS (DAVID) THE YOUNGER

(1610-1690)

209. — Landscape, with a Woman milking
a Cow

Described in Smith's Catalogue (part III, p. 425, n° 625), as follows :

« The Companion. A Landscape, with a woman milking a cow, and a shepherd standing near her, accompanied by his dogs, etc. »

Signed : D. Teniers f. 1646.
Copper, circular, 16 in. diam.

Exhibited at the British Gallery, London, 1828.

— Royal Academy, London, 1875.

Described in Smith's « Catalogue Raisonné », part III, p. 425, n° 625.

— Dr. Waagen's « Art Treasures in Great Britain », vol. IV, p. 388.

From the Collection of Lord Heytesbury.

Now in the Collection of Mr. Ch. S. Smith, New York.



200. — TENIERS (David) the younger



201. — TENIERS (David) the younger

TER BORCH (GERARD)

(1617-1681)

210. — The Music Lesson

A young lady, seated, playing the lute, a music book on a stand in front of her; a man, with his hat on his head, stands behind, apparently giving directions to the lady. A spaniel on a chair in the foreground, on the left.

Canvas, 23 in. by 18 in.

From the Collection of M. Max Kann, Paris.



TER BORCH (GERARD)

(1617-1681)

211. — The Glass of Lemonade

Two ladies and a gentleman in an apartment : the elder lady is standing with her hand upon the shoulder of the other, who is seated with a glass of lemonade in her hand, which a cavalier, sitting opposite her, is stirring with a silver knife; the seated lady wears a yellow velvet jacket bordered with ermine, a white satin petticoat, and a black hood, tied under her chin. On the right stands a table, with a bottle and a plate on it.

Canvas, 26 in by 22 in.

Etched by Lowenstam, and by Le Rat.

From the Collection of M. Max Kann, Paris.

— — — Mr. Brooks, Paris, 1877.

— — — M. Hulot, Paris, 1892.

Now in the Collection of Baron Koenigswarter, Vienna.



210. — Ter Borch (Gerard)



211. — Ter Borch (Gerard)

TER BORCH (GERARD)

(1617-1681)

212. — A Lady at her Toilet

Described in Smith's Catalogue (part iv, p. 132, n° 46) as follows :

« The interior of an apartment, with a table on the left, covered with a Turkey carpet, on which are a silver jewel box, a looking-glass, and a candlestick; near the table is seated a lady, attired in a yellow silk negligé, a white satin skirt, and a brown muslin scarf; her right hand rests on her lap, and the left is raised to a jewel in her ear. At the same time, her maid, who stands behind her, is decking her hair with a band of pearls. A page in a gray dress, with a silver salver and ewer, is approaching from the opposite side, preceded by a spaniel. »

Canvas, 32 1/2 in. by 25 1/2 in.

Etched by Mongin, and Cl. Faivre.

Exposition de Cent Chefs-d'œuvre, Paris, 1883.

Described in Smith's « Catalogue Raisonné », part iv, p. 132, n° 46.

From the Collection of M. Nieuwenhuys.

— — the Hon. G. J. Vernon, 1832.

— — M. Max. Kann, Paris.

— — Baron de Beurnonville, 1881.

Now in the Collection of Baron d'Erlanger, Paris.



TER BORCH (GERARD)

(1617-1681)

213. — The Toilet

Described in Smith's Catalogue (part iv, p. 124, n° 19) as follows :

« A young lady, standing before her toilet, arranging her dress; at the same time a servant is attending her with a silver ewer and a basin. The figures are seen below the knees. »

Panel, 17 in. by 12 1/2 in.

Described in Smith's « Catalogue Raisonné », part iv, p. 124, n° 19.

From the Collection of M. Blondel de Gagny, 1776.

— — M. Dulac, 1778.

— — M. Villiers, 1812.

— — M. Lapeyrière, 1817.

— — M. Lapeyrière, 1825.

— — M. Th. Patureau, 1857.

— — Vicomte Du Bus de Gisignies, Brussels.

Now in the Collection of M. Léopold Goldschmidt, Paris.



213. — TER BORCH (Gerard)



212. — TER BORCH (Gerard)

TER BORCH (GERARD)

(1617-1681)

214. — The Despatch

Interior of a room, in which an officer, sitting at a table, is writing a letter; a trumpeter, richly dressed, appears to be waiting to take it. A fire-place and a bed are seen in the background. The writer's plumed hat lies on the table.

Canvas, 29 1/2 in. by 24 1/2 in.

Etched by Le Rat.

From the Collection of M. Max Kann, Paris.

— — Mr. Brooks, Paris, 1877.

— — Baron de Beurnonville, Paris, 1881.

Now in the Collection of Baron Koenigswarter, Vienna.



TER BORCH (GERARD)

(1617-1681)

215. — The Messenger

A young lady, dressed in a yellow jacket, a white satin petticoat trimmed with black velvet, and a large black cape, is seated, reading a letter, which a peasant, who is standing near her, with his hat in one hand, and a stick in the other, appears to have brought. A negress is drawing back the curtains of a bed in the background.

Canvas, 18 in. by 13 1/2 in.

Engraved in the « Lebrun Gallery ».

Described in Smith's « Catalogue Raisonné », part iv. p. 129. n° 33.

From the Collection of Abbé Gevigny, Paris, 1779.

— — M. de Saint-Victor, Paris, 1822.

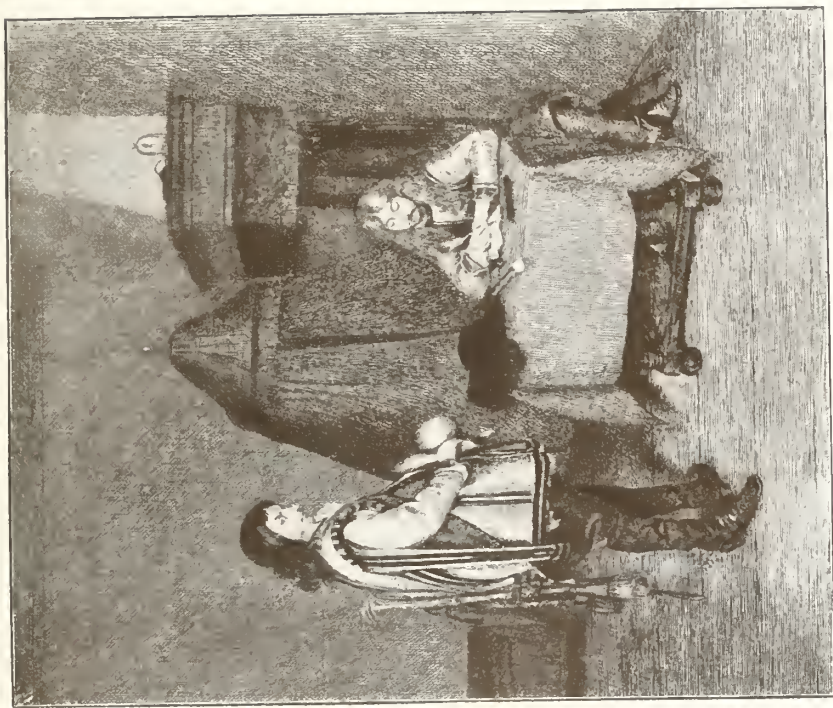
— — Mr. Emmerson London.

— — Mr. Foster, London.

— — M. Mundler, Paris.



215. — Ter Borcht (Gerard)



214. — Ter Borcht (Gerard)

TER BORCH (GERARD)

(1617-1681)

216. — The Seamstress

In a interior with a large fire-place on the left, a Dutch lady is seated, sewing some linen placed on a green cushion in her lap. She is dressed in a black velvet jacket, bordered with ermine, a gray petticoat, and an apron. A white linen hood covers her head. By her side stands a cradle, partly covered with a green curtain. Small, whole-length figure.

Canvas, 18 in. by 15 in.

Engraved by Le Rat.

From the Collection of D. P. Sellar, Esq.

Now in the Collection of M. Albert Lehmann, Paris.



TER BORCH (GERARD)

(1617-1681)

217. — « Lecture interrompue »

Young woman in profile, turned to the right, seated in a chair with a red velvet back. With her left hand, she is in the act of turning over the leaf of a book, which she supports with her right; the edge rests on a table, on which are an inkstand and a candlestick. Her dress consists of a white silk cap fastened with a black ribbon under her chin; a black cape, a violet bodice, and a grey petticoat. Three-quarters figure.

Signed with monogram G. T. B.

Canvas, 15 in. by 11 in.

Exhibited at the Exposition Rétrospective, Amsterdam, 1867.

— — — — — Hague, 1860.

From the Collection of Josua van Belle, Rotterdam, 1731.

— — — — — Robert de Neuville, Leyde, 1736.

— — — — — Messchert van Vollenhoven, Amsterdam, 1892.

Now in the Collection of Dr. Max Wassermann, Paris.



217. — Ter Borch (Gerard)



216. — Ter Borch (Gerard)

TER BORCH (GERARD)

(1617-1681)

218. — The Burgomaster

Small full-length figure, standing, turned to the right, the face turned towards the spectator. He wears a broad-brimmed hat with pointed crown, a small square linen-collar and a short mantle from beneath which he thrusts out his left hand, holding his gloves.

Canvas, 27 in. by 22 in.

Etched by Laguillermie.

From the Collection of MM. Pereire, Paris, 1872.

— — Prince Demidoff, San Donato, 1880.

— — Baron Hirsch, Paris.

Now in the Collection of Herr E. Arnhold, Berlin.



TER BORCH (GERARD)

(1617-1681)

219. — The Concert

A young lady in a white silk dress, pink jacket and fur collar, seen from behind, is seated in the foreground, playing the violoncello. Beyond, to the right, another lady, accompanying her on the spinet. On the wall, a mirror, to the right; a picture and a chair beneath it to the left.

Canvas, 23 1/2 in. by 18 in.

From the Collection of the Count Lestang-Parade, Paris, 1882.

— — M. Monteaux, Paris, 1884.

Now in the Museum at Berlin.



218. — TER BORCH (Gerard)



219. — TER BORCH (Gerard)

TER BORCH (GERARD)

(1617-1681)

220. — Portrait of a Gentleman

Seen to the knees, with long curling hair, standing near a table on which lies his hat. He holds a cane in his right hand; the left is placed on his hip.

Signed, with monogram G. T. B. and dated 1670.

Inscribed: .Etatis 48.

Canvas, 15 in. by 12 in.

From the Collection of M. Lackmann.

Now in the Collection of M. Rodolphe Kann, Paris.



TER BORCH (GERARD)

(1617-1681)

221. — Portrait of Van Goyen

Half-length figure, turned three-quarters to the right, looking at the spectator. About fifty years of age. He wears a broad-brimmed hat and a black silk mantle, relieved by a small linen collar.

Panel, 8 in. by 6 in.

Etched by Carel de Moor.

From the Collection of M. Mailand, Paris, 1881.

— — — M. May, Paris, 1890.

Now in the Collection of Prince Liechtenstein, Vienna.



221. — Ter Borch (Gerard)



220. — Ter Borch (Gerard)

VELDE (WILLEM VAN DE)

(1633-1707)

222. — A Calm with a Fleet at Anchor

In the centre of the composition, a man-of-war, alongside of which are three small boats full of sailors. She is flanked, right and left, by a war-ship, and a number of other vessels are seen in the distance. The view is bounded on the left by a line of low coast. A row boat, full of people, is approaching in the foreground. Cloudy sky.

Canvas, 24 in. by 29 1/2 in.

Now in the Collection of Mrs. P. C. Hanford, Chicago.



VELDE (WILLEM VAN DE)

(1633-1707)

223. — Dutch Fleet in a Calm

A number of vessels flying the Dutch flag are moored in the open sea during a calm. On the right, a man-of-war, and in the foreground numerous fishing-boats.

Signed in full.

Canvas, 51 in. by 66 in.

Etched by F. Flameng, and by H. Toussaint.

From the Collection of M. Max Kann, Paris, 1877.

— — — Mr. Brooks, Paris, 1879.

— — — Baron de Beurnonville, Paris, 1881.



222. — VELDE (Willem van de)



223. — VELDE (Willem van de)

VOS (CORNELIUS DE)

(ABOUT 1585-1651)

224. — Portrait of a Lady and her three Children

The lady, dressed in black with a white cap, large ruff, and lace cuffs, is seated in an armchair in the centre. She holds the youngest child, a little girl standing on the left, by the hand; behind, on the same side, stands a boy, looking at his mother; the eldest child is on the opposite side, behind the chair. Three-quarters length figures. Life-size.

Canvas, 55 in. by 43 in.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.



VOS (CORNELIUS DE)

(ABOUT 1585-1651)

225. — Portrait of a Bourbon Princess

Standing, turned to the left, looking at the spectator. She wears a black velvet dress, a large white ruff and ruffles, edged with lace, and a triple gold chain round her neck. A richly jewelled brooch is fastened on her breast, from which is suspended a string of pearls, the end of which she holds up with her right hand; in her left she holds a fan of black feathers. Three-quarters figure. Life-size.

Canvas, 47 1/2 in. by 36 in.

From the Angerstein Collection, London.

Now in the Collection of M. Jules Porgès, Paris.



225. — Vos (Cornelius de)



224. — Vos (Cornelius de)

VELDE (ADRIAEN VAN DE)

(1635 OR 1636-1672)

226. — Landscape with Animals

A landscape with a female peasant in conversation with a herdsman, who is seated on the right; a group of five sheep and a goat browsing in the foreground; a woman milking a goat in the middle distance.

Canvas, 16 in. by 22 in.

From the Collection of Adrian Hope, Esq., London, 1894.

Now in the Collection of Mr. John G. Johnson, Philadelphia.



WOUWERMAN (PHILIPS)

(1619-1668)

227. — « Départ pour la Chasse »

Described in Smith's Catalogue (part 1, p. 264, n° 222), as follows :

« A view of an elegant mansion, in front of which, amongst other figures, are two gentlemen conducting two ladies to their steeds; and in the foreground are two youths, one of whom is chas-tising two dogs; the other has a hawk on one hand, and holds a leash of dogs with the other. »

Panel, 18 3/4 in. by 25 1/2 in.

Engraved by Moyreau, n° 32, under the above title.

— F. Dequevauvillers, in the « Orleans Gallery ».

Exhibited at Burlington House, London, 1872.

Described in Smith's « Catalogue Raisonné », part 1. p. 264, n° 222.

From the Orleans Gallery.

— Collection of Mr. Davenport, London, 1801.

— — Ch. Bredel, Esq., London, 1875.

— — Mr. C. J. Nieuwenhuys, London, 1886.

Now in the Collection of M. Leopold Goldschmidt, Paris.



220. — VELDE (Adriaen van de)



227. — WOUWERMAN (Philips)

WOUWERMAN (PHILIPS)

(1619-1668)

228. — « Les Quartiers des Vivandiers »

Described in Smith's Catalogue (part 1, page 252, n° 178) as follows :

« A view of an encampment on an extensive plain. In the foreground are a party of cavalry and two ladies, with four horses; amongst whom, and in the middle, stands a cavalier, leaning one hand upon his horse's saddle, and caressing a young woman with the other; three dogs are playing in front, and at the extremity of the foreground are five men gambling round a drum. »

Signed with monogram.
Canvas, 19 $\frac{3}{4}$ in. by 25 $\frac{1}{2}$ in.

Engraved by Moyreau.

Described in Smith's « Catalogue Raisonné », part 1, page 252, n° 178.

From the Collection of M. Le Brun, Paris, 1754.

— — — Montriblond, Paris, 1784.

— — — Tolozan, Paris, 1801.

— — — Lapeyrière, Paris, 1817.

— — — Adrian Hope, Esq., London, 1804.

Now in the Collection of Mr. M. C. D. Borden, New York.



WOUWERMAN (PHILIPS)

(1619-1668)

229. — Grooms watering Horses

Described in Smith's Catalogue (Supplement, p. 197, n° 170) as follows :

« The view represents a river, crossed at the extremity of the foreground by a bridge. Among the several persons and horses in front, may be noticed a man, with a boy behind him, on a white horse, which is galloping out of the water; a groom on a chestnut horse is also leaving the stream, and a third man holds a restive bay horse by a cord. Two youths are on a bank of the stream, and two others are bathing; beyond these is a groom in danger, his horse having fallen in the water, by the restive plunging of a led horse. Painted in the artist's second manner. »

Signed with monogram.
Panel, 13 $\frac{1}{2}$ in. by 18 $\frac{3}{4}$ in.

Engraved by Champollion.

Exhibited at the Royal Academy, London, 1853.

Described in Smith's « Catalogue Raisonné », Supplement, p. 197, n° 170.

— Dr. Waagen's « Art Treasures in Great Britain », vol. II, p. 230.

From the Collections of the Earl of Ashburnham, 1850, and 1860; Ch. Bredel, 1875; M. Nieuwenhuys, 1881; M. de Saint-Albin; Count Arthur de Vogüé.

Now in the Collection of Messrs. Knoedler & Co., New York.



228. — WOUWERMAN (Philips)



229. — WOUWERMAN (Philips)

WOUWERMAN (PHILIPS)

(1619-1668)

230. — « Les Bords du Rhin »

The river is bounded on both sides by mountains, with castles on their summits, and various habitations at their base. On the right are villages extending to the distance. On the left, near a water-mill, are a mule laden with baskets, horses coming to drink, and bathers, some of whom are resting and putting on their clothes. In the river are numerous bathers swimming, and two horses, one of which is coming out of the water.

Canvas, 27 1/2 in. by 41 in.

Engraved in the « Lebrun Gallery ».

— by Emile Boilvin in the « Gazette des Beaux-Arts ».

From the Collection of Comte de Brühl.

— — M. Etienne Le Roy.

— — John W. Wilson, Paris, 1874.

Now in the Collection of Herr Wallich, Berlin.



WOUWERMAN (PHILIPS)

(1619-1668)

231. — « La Fontaine des Chasseurs »

Described in Smith's Catalogue (part I, p. 205, n° 12) as follows :

« A picturesque landscape, with a cabaret on the left, in front of which is a rustic portico, formed of poles, and covered with an overspreading vine; under it are two gentlemen on horseback; nearer the spectator is an old tree, with a pigeon-house in it; and on this side of the tree a fountain, at which a gentleman is watering his horses; near him are two dogs, drinking; on the middle-foreground are a lady and a gentleman on horseback, followed by a man with dogs and hawks; and another man, on horseback, leading a laden mule; near the lady are a woman, with a basket on her arm, and a man by her side, taking off his hat; and, at a little distance from them, in front, is a woman seated on the ground, suckling her child. »

Signed with monogram.

Copper, 7 1/2 in. by 10 1/4 in.

Engraved by Moyreau.

— W. Unger.

Described in Smith's « Catalogue Raisonné », part I, p. 205, n° 12.

From the Collection of Countess de Verrue, Paris, 1737.

— — M. Randon de Boisset, Paris, 1777.

— — the Duc de Praslin, Paris, 1793.

— — the Duchesse de Berry, Paris, 1837.

— — the Chevalier de Lissingen, Paris, 1876.



230. — WOUWERMAN (Philips)



231. — WOUWERMAN (Philips)

WOUWERMAN (PHILIPS)

(1610-1669)

232. — Departure for the Chase

Described in Smith's Catalogue (part I, p. 252, n° 176) as follows :

« Un Départ de Chasse. A lady on a gray horse, holding a brown one by the bridle, whilst its rider, a gentleman, uncouples the dogs; on the left is a pilgrim, asking alms; and at some distance off is a woman carrying a milk-pail. »

Panel, 14 in. by 15 1/2 in.

Described in Smith's « Catalogue Raisonné », part I, p. 252, n° 176.

From the Collection of Van Hoeven, Rotterdam, 1768.

— — Comte de Merle, Paris, 1784.

— — M. Zachary, Esq., London, 1828.

Now in the Collection of M. Rodolphe Kann, Paris.



WYNANTS (JAN)

(1615-1679)

233. — A Sportsman shooting at Game

Described in Smith's Catalogue (part VI, p. 277, n° 163) as follows :

« The scene represents a finely wooded country, composed, on the left, of a decayed oak, and a few small trees, with a reed fence attached to them, around which grow docks and other weeds. Upon a winding road, on the opposite side, is a gentleman in the act of firing at a bird, the report of which has frightened his steed, which is held by his servant; near these are two men, one of whom carries a bundle; and at some distance off are a gentleman on horseback, and two persons on foot, approaching. The figures, etc., are by Philips Wouwerman. A beautiful production. »

Signed, and dated 1663.

Canvas, 19 1/2 in. by 23 3/4 in.

Engraved by L. C. Penet.

Described in Smith's « Catalogue Raisonné », part VI, p. 277, n° 163.

From the Collection of F. Perkins, Esq.

Now in the Collection of Baron Koenigswarter, Vienna.



232. — WOUWERMAN (Philips)



233. — WYNANTS (Jan)

WYNANTS (JAN)

(1615-1679)

234. — A Landscape

Two decayed trees on the right; a road in the centre with a pool of water in front, near which are two peasants in conversation, and a dog; a woman carrying a bundle on her head and accompanied by a dog is descending a sandhill on the left, enclosed by a fence. A cornfield and hills in the background. The figures painted by A. van de Velde.

Signed, and dated 1663.

Canvas, 20 in. by 24 in.

From the Collection of the Rev. John Lucy, London, 1875.

— — — Earl of Dudley, London.

Now in the Collection of Mr. M. C. D. Borden, New York.



WYNANTS (JAN)

(1615-1679)

235. — « Chasse au Faucon »

A lady on a grey horse, preceded by two dogs, a servant carrying hawks walking by her side, is seen approaching on a road in the left foreground; a cavalier on a brown horse accompanied by two dogs follows behind; near by, a young sportsman with his dog is pursuing two hares up a sand-hill towards the left. In the middle distance, a coach is seen coming out of a wood.

Signed, and dated 1666.

Panel, 16 in. by 21 in.

From the Collection of M. Messchert van Vollenhoven, Amsterdam, 1892.

Now in the Collection of M. Rodolphe Kann, Paris.



234. — WYNANTS (Jan)



235. WYNANTS (Jan)

WYNANTS (JAN)

(1615-1679)

236. — The Artist drawing from Nature

On a road bordered by a rustic fence on the left, a cavalier on a white horse is approaching the front. Nearer the foreground, a boy is chastising a dog, and on the extreme right an artist is seated, drawing from nature; a woman with a child in her arms stands by his side. Figures by Ph. Wouwerman.

Canvas, 20 1/2 in. by 24 1/2 in.

Now in the Collection of M. Jules Porgès, Paris.



WYNANTS (JAN)

(1615-1679)

237. — The rising Road

On the right, in the foreground, a rising road, bordered by a rustic fence, and some trunks of decayed trees. A huntsman, accompanied by his dogs, and a man on horseback, are descending the road. At the base of the hill is a pond at which a dog is drinking. A cluster of trees stands in the middle distance. The figures by A. van de Velde.

Canvas, 19 in. by 26 in.

Engraved by Damman.

From the Collection of Baron de Beurnonville, Paris, 1881.

Now in the Gallery of Prince Liechtenstein, Vienna.



236. — WYNANTS (Jan)



237. — WYNANTS (Jan)

ITALIAN AND SPANISH SCHOOLS

ANGELICO (FRA GIOVANNI DA FIESOLE, CALLED)

(1387-1455)

238. — The Nativity

In the centre of the foreground, the Virgin, kneeling in adoration over the Infant Christ, who lies on the ground. Beyond, on the left, is seen the stable, in which are two women, a cow, and an ass. In the background are seen the shepherds, to whom a choir of angels announce the birth of the Saviour.

Canvas, 42 in. by 32 in.

Now in the Collection of Mr. John G. Johnson, Philadelphia.



ANGELICO (FRA GIOVANNI DA FIESOLE, CALLED)

(1387-1455)

239. — The Virgin and Child

Small full-length figure of the Virgin seated under a canopy, upheld by angels. She supports the Child, who stands on her lap in a red dress, holding a bird in his hand. Two angels at the Virgin's feet.

Panel, arched top, 36 in. by 24 in.

Exhibited at Manchester, 1857.

— the Royal Academy, London, 1892.

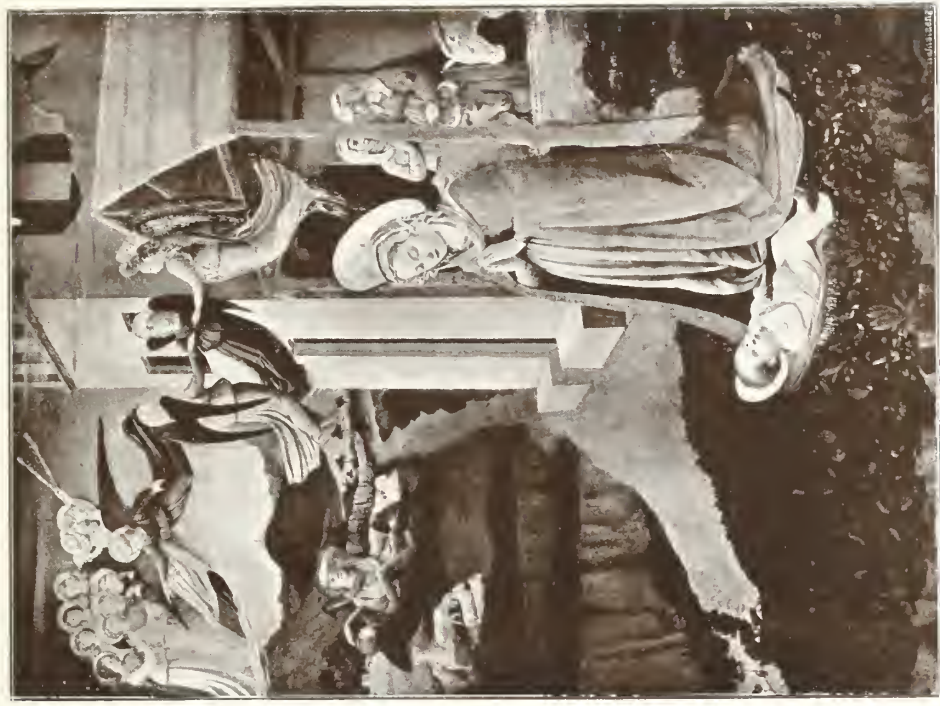
Described in Dr. Waagen's « Art Treasures in Great Britain ».

From the Collection of the Earl of Dudley, London, 1892.

Now in the Collection of Herr Adolphe Schaeffer, Frankfort-on-the-Main.



237. — ANGELO (Fra Giovanni da Fiesole, called



238. — ANGELO (Fra Giovanni da Fiesole, called

ANTONELLO DA MESSINA

(ABOUT 1444-1495)

240. — Portrait of a Youth

In a crimson dress and white shirt, and a black cap with a scarf. Bust.

Inscribed on a tablet in front :

« 1474 Antonellus Messanus me pinxit ».

Panel, 12 in. by 10 in.

Described in Dr. Waagen's « Art Treasures in Great Britain », vol. III, p. 294.

From the Hamilton Palace Collection, London, 1882.

Now in the Berlin Museum.



BRONZINO (AGNOLO DI COSIMO, CALLED)

(ABOUT 1502-1572)

241. — Portrait of a Lady, said to be one of the Daughters of Cosimo I. de' Medici

Standing, holding a book. She is dressed in a yellow robe embroidered with gold, the sleeves of which are covered with embroidered gauze. A richly jewelled diadem encircles her head, two large pearls form her earrings; a beautiful necklace of rubies, pearls and emeralds, from which hangs a large pendant, completes her rich attire. Half-length figure, life-size.

Panel, 27 in. by 23 in.

From the Collection of Count Pourtalès, Paris, 1865.

Now in the Collection of M. Rodolphe Kann, Paris.



241. — BRONZINO (Agnolo di Cosimo, called)



240. — ANTONELLO DA MESSINA

CANALE (ANTONIO) OR CANALETTO

(1697-1768)

242. --- View of Venice

In the centre are seen the Palace of the Doge, the Piazzetta, the domes of St. Mark's Cathedral, and the Campanile. On the left is the Custom-House, near which is a man-of-war, its prow alone visible. Gondolas and merchant-ships are scattered over the face of the lagoon.

Canvas, 55 in. by 90 1/2 in.

From the Collection of Countess Mnischeh. Paris.

— — — M. E. Secretan, Paris. 1889.

Now in the Collection of the Duke of Marlborough. Blenheim Palace.

THE CITY OF BOSTON, AS SEEN FROM THE WATER.



FRANCA (FRANCESCO RAIBOLINI, CALLED)

(1450-1513)

243. — The Virgin and Child

The Virgin, three-quarters length, seated, and facing the spectator, presents an apple to the Infant Saviour, who, seated on her lap, bends forward to receive it. Landscape background.

Panel, 29 in. by 21 1/2 in.

This picture was formerly in the possession of the Earl of Dudley, who presented it in 1873 to the Marchesa della Petrella Mergellina, of Naples.

Purchased from the Marchese Pulci Doria.

Now in the Collection of Mr. Quincy A. Shaw, Boston.

FRANCLA (FRANCESCO RAIBOLINI, CALLED)

(1450-1518)

244. — The Madonna and Child with
St. Joseph

Half-length figure of the Virgin, supporting the Infant Saviour. He stands nude on a parapet in the foreground, holding up his right hand with a gesture of benediction. Behind this group is Saint Joseph, seen in profile. Landscape background.

Panel, 25 in. by 18 1/2 in.

Exhibited at Manchester, 1857.

Described in Dr. Waagen's « Art Treasures in Great Britain ».

From the Collection of the Earl of Dudley, London, 1862.

Now in the Collection of Count Palffy, Paris.



244. — FRANCIA (Francesco Raibolini, called)



243. — FRANCIA (Francesco Raibolini, called)

GIOTTO DI BONDONE

(1266-1337)

245. — The Last Supper

Christ and the Disciples face the spectator, seated at a table, against a richly panelled wall; Judas is represented seated by himself, on the unoccupied side of the table, his face in profile.

Panel, 13 in. by 26 in.

Exhibited at Manchester, 1857.

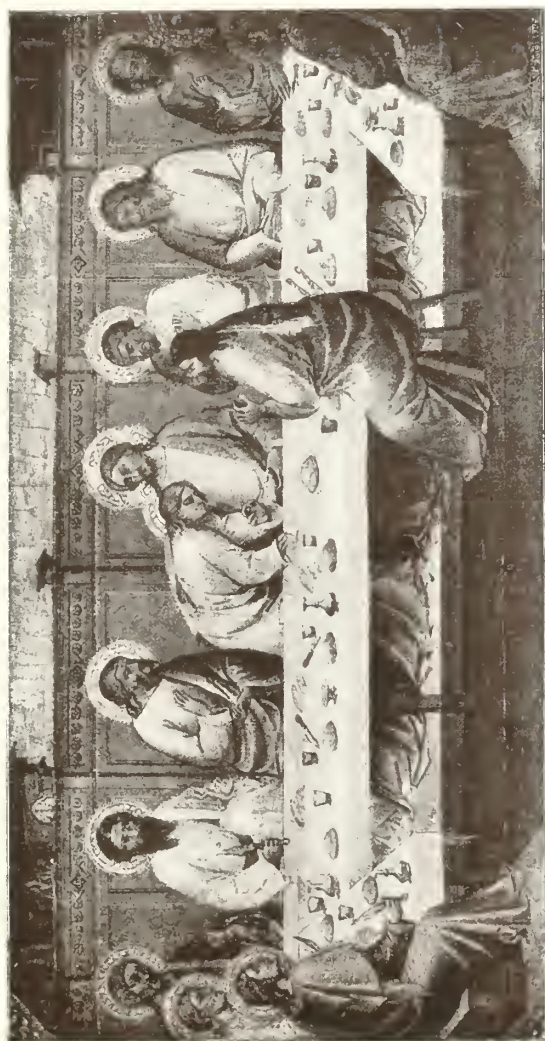
— Burlington House, 1871, and 1892.

Described in Dr. Waagen's « Art Treasures in Great Britain »

From the Bisenzio Collection.

— Collection of the Earl of Dudley, London, 1892.

Now in the Collection of the Earl of Feversham, London.



245. — GIOTTO DI BONDONE

GUARDI (FRANCESCO)

(1712-1793)

246. — La Piazzetta

To the left, the corner of the Doge's Palace; to the right, the old Library. In the centre, the two granite columns, surmounted by the winged Lion, and the statue of St. Theodore. In the distance, the church of San Giorgio Maggiore. Numerous promenaders, traders, etc., are distributed over the square.

Canvas, 28 in. by 38 in.

Etched by L. Gaucherel.

From the Collection of M. A. Fevre, Paris, 1882.

Now in the Gallery of Prince Liechtenstein, Vienna.



GUARDI (FRANCESCO)

(1712-1793)

247. — La Piazza San Marco

In the background, the front of the Basilica, the Campanile, and part of the Doge's Palace. On the right, the Royal Palace; on the left, the Procuracies and the Clock-tower. Numerous figures enliven the square.

Canvas, 28 in. by 38 in.

Etched by P. Teyssonnières.

From the Collection of M. A. Fevre, Paris, 1882.

Now in the Gallery of Prince Liechtenstein, Vienna.



246. — GUARDI (Francesco)



247. — GUARDI (Francesco)

GUARDI (FRANCESCO)

(1712-1793)

248. — San Giorgio Maggiore

To the left, on the quay, are the principal front of the church, the cupola, and the campanile. To the right, the island of the Giudecca, and the church of the Redentore. In front of the composition, the Grand Canal, with numerous gondolas and sailing-boats.

Canvas, 28 in. by 38 in.

Etched by Boulard fils.

From the Collection of M. A. Febyre, Paris, 1882.

Now in the Gallery of Prince Liechtenstein, Vienna.



GUARDI (FRANCESCO)

(1712-1793)

249. — Santa Maria della Salute

The Grand Canal in the foreground, furrowed by gondolas in every direction. A freight-boat is moored on the left. To the right, on the quay, the front of the church, and a little farther, the buildings of the Dogana. The Riva degli Schiavoni, and the Arsenal are seen in the distance.

Canvas, 28 in. by 38 in.

Etched by G. Grenx.

From the Collection of M. A. Febyre, Paris, 1882.

Now in the Gallery of Prince Liechtenstein, Vienna.



248. — GUARDI (Francesco)



249. — GUARDI (Francesco)

MURILLO (BARTOLOMÉ ESTÉBAN)

[1618-1682]

250. — The Immaculate Conception

The Virgin stands on the globe, looking to the front, the tips of her fingers meeting at her waist: above her head is a circle of stars; her mantle crosses her body in front, and floats to her right: at her feet, on the right, three cherubs hold a scroll inscribed: « Non pro te sed omnibus hæc lex constituta est »: on the left, in the folds of her mantle, are three cherubs' heads.

Canvas, 73 in. by 60 in.

Engraved by F. Joubert, in the « Coesvelt Gallery ».

Exhibited at the British Institution, 1863.

— Royal Academy, London, 1871.

Praised by Passavant, in « Tour of a German Artist », vol. I, p. 186.

Described by Curtis, in « Velazquez and Murillo », p. 132, n° 37.

From the Collection of Count Altamira, London, 1827.

— Coesvelt Collection, London, 1840.

Collection of Mrs. George Perkins, London.

— Sir Lewis Jarvis, London, 1890.

Now in the Collection of Mrs. P. C. Hanford, Chicago.



M. H. H. H. (BASIL, MD. E.)
THE VIRGIN MARY AND CHILD



MARIA CAROLINA E
SIO HUIUS CARO

MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

251. — The Holy Family

The Virgin holds in her right hand the drapery of the naked Child, who lies asleep on her lap, his face turned to the spectator, his right hand on his breast, his left on his mother's knee; St. Joseph stands beneath a tree on the right; both look at the Child. Three-quarters length figures.

Canvas, 42 in. by 38 in.

Engraved by J. Heath.

Etched in the « Leigh Court Gallery ».

Exhibited at the Royal Academy, London, 1870.

Mentioned in Buchanan's « Memoirs », vol. 1, p. 255.

Curtis' « Velazquez and Murillo », p. 175, n° 141.

From the Collection of M. Calonne, Paris, 1788.

London, 1795.

Henry Hope, London, 1816.

Sir Philip Miles, of Leigh Court, London, 1884.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.

MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

252. — Saint Joseph and the Infant Christ

St. Joseph, three-quarters length, seated, turned to the right but looking at the spectator, supports the Infant Christ, asleep on his lap, with his left hand, and holds in his right a lily branch. Landscape and cloudy sky in the background.

Canvas, 49 in. by 37 in.

Exhibited at the Royal Academy, London, 1884.

Described in Curtis' « Velazquez and Murillo », p. 253, n° 345.

From the Collection of King Louis-Philippe, London, 1853.

— — — W. Cave, Esq., London, 1854.

— — — George Grote, Esq., London, 1872.

— — — John Wendell, Esq., London, 1879.

— — — Sir John Leslie, Bart., London.

— — — Ch. Butler, Esq., London.

Now in the Collection of M. Maurice Kann, Paris.



MURILLO (BARTOLOMÉ ESTÉBAN)

(1618-1682)

253. — Saint Francis of Assissi

St. Francis standing with his right foot on a globe, embraces the crucified Saviour, who has released his right hand from the cross, and places it on the shoulder of the Saint.

Canvas, 29 1/2 in. by 17 1/2 in.

Described in Curtis' « Velazquez and Murillo », p. 254, n° 283.

From the Collection of Mr. Cox, London.

— — — George Salting, Esq., London.

Now in the Collection of Baron Liebermann, Berlin.



253. — Murillo (Bartolomé Estéban)



252. — Murillo (Bartolomé Estéban)

PIOMBO (SEBASTIANO DEL)

(ABOUT 1485-1547)

254. — Portrait of Attila Grimaldi

Represented standing, nearly full-face, looking at the spectator, with short hair, and moustache, and a scanty beard. He is dressed in a black velvet doublet with puffed sleeves, a sword-belt round his waist. He holds a scroll in his right hand, his left rests on his hip. Seen to the waist. Life-size. Two columns in the background.

Inscribed on the base of the first column :

ATTILA GRIMALDI

Panel, 39 in. by 29 in.

From the Collection of Sir Charles Robinson, London.

Now in the Collection of Herr Carl Hollitscher, Berlin.



ROBUSTI (JACOPO) CALLED TINTORETTO

(1510-1594)

255. — An Admiral of the Contarini Family

Standing turned to the right, nearly full-face, in armour; his helmet rests against the base of a column to the right; curtain background; the arms of the Contarini family are inlaid on his breastplate. Galleys in the distance on the left. Half-length figure. Life-size.

Canvas, 49 in. by 44 in.

Exhibited at the Royal Academy, London, 1836.

From the Hamilton Palace Collection, London, 1882, n^o 707 (ascribed to Titian).

Now in the Collection of Mr. John G. Johnson, Philadelphia.



255. Romulus (Jacopo), called Tintoretto



254. Pioambo (Sebastiano del)

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

256. — The Procession to Calvary

The Saviour is represented in the centre, bowed to the ground by the weight of his cross, which a powerful man, assisted by Simon, is removing from his back. To the right, Saint Veronica on her knees; to the left, one of the thieves, his hands bound to his back, escorted by soldiers. Mount Calvary in the distance.

Canvas, 38 1/2 in. by 35 in.

Etched by Courty.

From the Brentano Collection, Frankfort.

— Sedelmeyer Sale, Vienna, 1872.

Now in the Collection of Herr Ed. F. Weber, Hamburg.



TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

257. — The Crucifixion on Mount Calvary

The Saviour is represented in the centre, between the two thieves, with his head bowed on his breast; on his right is the believing malefactor, whose countenance, expressive of faith and pious resignation, is directed towards him; the other sufferer is to his left. A soldier on a white horse with a long spear, seen from behind, is passing behind the latter's cross. On the left, the Virgin, supported by other women, and the Magdalen, looking up to the dying Christ.

Canvas, 38 1/2 in. by 35 in.

Etched by Courty.

From the Brentano Collection, Frankfort.

Sedelmeyer Sale, Vienna, 1872.

Collection of Herr Ed. F. Weber, Hamburg.



257. — Il polo (Giovanni Battista)



256. — Tiepolo (Giovanni Battista)

TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

258. — The last Supper

In a hall ornamented with four columns of green marble, Christ is seated amongst the apostles, his eyes turned heavenward, in the act of blessing the bread and wine. In the foreground is a dog, and a pilgrim's staff lies on the floor.

Canvas, 32 in. by 36 in.

Now in the Louvre, Paris.



TIEPOLO (GIOVANNI BATTISTA)

(1696-1770)

259. — The Virgin and Child with Angels

The Virgin standing, holds a rosary in her left hand, and with her right supports the Infant Christ, who holds a small wooden cross in his right hand. An angel in the foreground on the left, a cherub in the background to the right.

Signed : IOA^S BATT^A : TIEPOLVS. F. 1735

Canvas, 96 in. by 60 in.

From the Novar Collection.



258. — TIEPOLO (Giovanni Battista)



259. — TIEPOLO (Giovanni Battista)

FRENCH SCHOOL

BOUCHER (FRANÇOIS)

1703-1770

Eight decorative panels, each containing two allegorical subjects, separated by a medallion in grisaille, representing a rustic landscape. The whole surrounded by garlands of flowers and rocaille ornaments.

260. — Music, and Drama

In the upper compartment, a child, seated in a landscape, playing a tambourine.

In the lower compartment, a little girl, seated in a cart drawn by a dragon, holding a book in her left hand and a pencil in her right.

Canvas, 88 in. by 30 1 2 in.

261. — Rustic Scenes

In the upper compartment, a little girl, standing on the right, watching the flight of a bird, attached to a string which she holds in her right hand. Two sheep are on the left near a shed.

In the lower compartment, a boy and a girl seated at the foot of a tree, conversing.

Canvas, 88 in. by 38 in.

262. — Singing, and Dancing

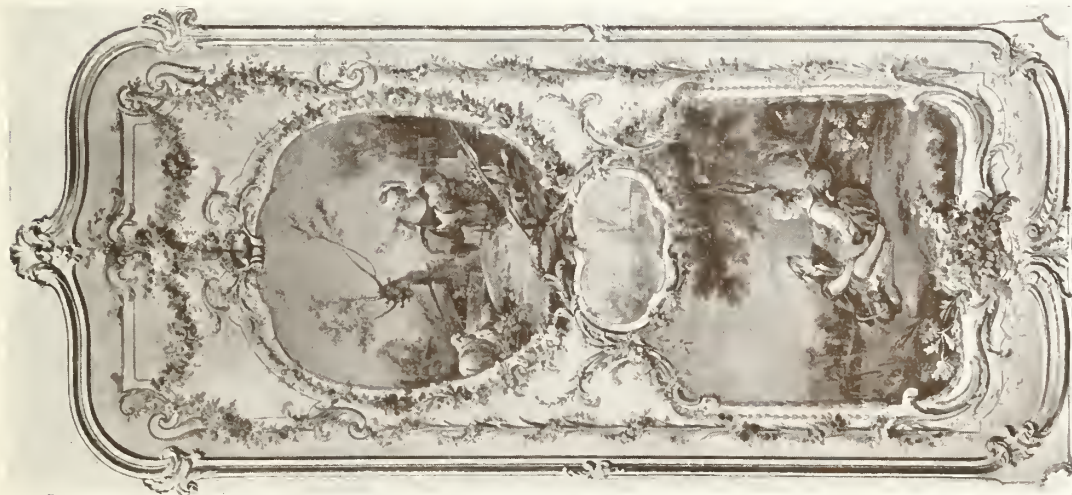
In the upper compartment, a little girl, seated in a landscape, holding a music-book in one hand, and beating time with the other.

In the lower compartment, a little girl dancing in a landscape, and accompanying herself on the tambourine which she holds in her upraised hands.

Canvas, 88 in. by 30 1 2 in.



262. — BOUCHER (François)



264. — BOUCHER (François)



266. — BOUCHER (François)

BOUCHER (FRANÇOIS)

(1703-1770)

263. — Architecture, and Alchemy

In the upper compartment, a boy seated at a table, holding the plan of a building; architectural implements lie on the ground beside him.

In the lower compartment, a little boy seated at the fire-place in an alchemist's laboratory, is alarmed by the explosion of some chemical preparation.

Canvas, 88 in. by 30 1/2 in.

264. — Fishing, and Hunting

In the upper compartment, a little girl holding a fishing rod; a boy, leaning over her shoulder, talking to her.

In the lower compartment, a boy shooting at wild ducks; a girl behind him.

Canvas, 88 in. by 38 in.

265. — Drawing, and Sculpture

In the upper compartment, a boy drawing from the cast of a head lying on a table in front of him. Behind, a canvas on an easel.

In the lower compartment, a little boy, chisel in hand, contemplates a marble bust on a stand.

Canvas, 88 in. by 30 1/2 in.



265. — BOUCHER (François)



264. — BOUCHER (François)



263. — BOUCHER (François)

BOUCHER (FRANÇOIS)

(1703-1770)

266. — Astronomy, and Children bathing

In the upper compartment, a boy seated in a landscape by night, looking at the moon with a telescope.

In the lower compartment, two children near a fountain, surmounted by a group of two Cupids, prepare to bathe.

Canvas, 88 in. by 38 in.

267. — Lyric Poetry, and a Rustic Idyl

In the upper compartment, a boy seated at the foot of a fir-tree holding a book in his left hand, the right upraised with a declamatory gesture. Two swans on a pond in the background.

In the lower compartment, a little boy seated, playing the flute; a music book lies open in front of him.

Canvas, 88 in. by 38 in.

These eight panels were painted by Boucher for Madame de Pompadour to adorn her boudoir at the Château de Crécy.

They afterwards came into the possession of the Earl of Pembroke, and of Alex. Barker.

Now in the Collection of M. Maurice Kann, Paris.



266. — BOUCHER (François)



267. — BOUCHER (François)

BOUCHER (FRANÇOIS)

(1703-1770)

268. — A Pastoral Scene

Two young girls and a boy, dressed in Louis XV costumes, are seated in a landscape. A group of white doves flutter over their heads. The young girl on the left leans against the boy, who turns to look at the other girl; she has fallen asleep, her crook and spindle in her hand. In the foreground, on the right, a bleating lamb.

Signed in full.

Canvas, 37 in. by 30 in.

Painted for the King Louis XV.

From the Collection of Count d'Alcantara.

M. P. Crabbe, Paris, 1890.

the Duc de Grammont, Paris

Now in the Collection of M. Maurice Kann, Paris.



GREUZE (JEAN BAPTISTE)

(1725-1805)

269. — Portrait of Mademoiselle Philibert
Ledoux

She is leaning on her left arm, and holds a wreath of flowers with her left hand. Light, frizzled hair; low white dress, leaving the arms and breast bare; a blue scarf round her waist. Half-length figure.

Panel, 23 in. by 19 in.

From the Collection of M. E. Secrétan, Paris, 1889.

Now in the Collection of Herr James Simon, Berlin.



268. — BOCQUER (François)



269. — GREUZE (Jean-Baptiste)

GREUZE (JEAN-BAPTISTE)

(1725-1805)

270. — « La Pelotonneuse »

Described in Smith's Catalogue (part VIII, p. 408, n° 26) as follows :

« La Devideuse. An interesting peasant girl, about thirteen years of age, dressed in a white cap, a striped gown and apron, and a white neckerchief, seated, winding a ball of cotton; a basket containing balls of cotton is on her lap, with the threads of which a kitten on a table by her side is playing. The figure is seen to the knees. »

Canvas, 28 1/2 in. by 23 1/2 in.

Engraved by J. J. Flippart.

Described in Smith's « Catalogue Raisonné », part VIII, p. 408, n° 26.

Mentioned in Ch. Blanc's « Histoire des Peintres ».

From the Collection of M. La Live de Jully, Paris, 1769.

— — the Duc de Choiseul, Paris, 1772.

— — M. Blondel de Gagny, Paris, 1783.

— — Madame de Bandeville, Paris, 1787.

— — the Duc de Morny, Paris, 1865.

— — the Duchesse de Sesto, Paris, 1894.

Now in the Collection of A. Walter, Esq., Bearwood.



CREUZE (JEAN-BAPTISTE)
LA PELOTONNEUSE

GREUZE (JEAN-BAPTISTE)

(1725-1805)

271. — Portrait of the Duchesse
d'Angoulême

A young lady turned to the right, and looking to the left, a floating black veil over her head and shoulders. She holds a lock of her hair in her right hand. Bust. Life-size.

From the Collection of Baron Kolisch, Vienna.

GREUZE (JEAN-BAPTISTE)

(1725-1805)

272. — Innocence

A young girl, three-quarters to the left, with curling powdered hair, a lock of which falls over her right shoulder, holds a small glass vase, containing three shells, in her uplifted left hand. She wears a grey bodice open in front, and round her shoulders a kerchief with a striped border. Bust. Life-size.

Canvas, 17 3/4 in. by 14 1/2 in.

From the Collection of Count Clary, Paris.

Now in the Collection of Mr. Ch. S. Smith, New York.



100 — George (John H., Det.



101 — George (John H., Det.

LARGILLIÈRE (NICOLAS)

(1656-1746)

273. — Portrait of the Duchesse de Villars

Seated, turned slightly to the right, looking at the spectator, her powdered hair adorned with flowers. She wears a low-cut violet dress; a garland of flowers is laid on her lap. Landscape-background. Three-quarters figure. Life-size.

Canvas, 46 1/4 in. by 35 3/4 in.

Now in the Collection of Baroness Hirsch de Gereuth, Paris.



NATTIER (JEAN-MARC)

(1685-1766)

274. — Portrait of the Marquise de Poyanne

Full-face, standing, her left arm resting on a pedestal. A white Algerian scarf, fastened to her powdered hair by a diamond stud, passes across her right shoulder to her waist. She wears a low white satin dress with wide sleeves. Three-quarters figure. Nearly life-size.

Canvas, 32 1/2 in. by 26 in.

From the Collection of Baron de Ray.

Dr. Labaurie.

Count Daupias, Paris, 1892.

Now in the Collection of Baron Koenigswarter, Vienna.



274 — NATTIER (Jean-Marc)



273 — LARGILLIÈRE (Nicolas)

NATTIER (JEAN-MARC)

(1685-1766)

275. — Portrait of Adelaide Victorine
de France, daughter of Louis XIV

Facing the spectator, seated, in a low-cut white dress and blue mantle, a diamond star in her dark hair. She holds a fold of her dress with her righthand, and some flowers in her left. A cherub is seated on her lap with a lighted torch in his upraised left hand, and a cock by his side. Three-quarters figure. Life-size.

Canvas, 39 in. by 31 1/2 in.

From the Collection of the Duc de Choiseul, Château de Vaux-Praslin.
Now in the Collection of Herr James Saloschin, Berlin.



NATTIER (JEAN-MARC)

(1685-1766)

276. — Portrait of a Lady as Hebe

Seated on clouds, holding in her right hand a crystal ewer, and in her left a cup of the same material, out of which an eagle, hovering in the air, is about to drink. She is dressed in a white tunic and a blue mantle, with flowers in her fair hair; a garland of flowers is slung across her breast from her shoulder. Three-quarters figure. Life-size.

Canvas, 50 in. by 38 in.

Now in the Collection of Alfred Beit, Esq., London.



276. — NATTIER (Jean Marc)



275. — NATTIER (Jean Marc)

PATER (JEAN-BAPTISTE-JOSEPH)

(1696-1736)

277. — « Plaisirs Champêtres »

A young lady, seated in the centre, and leaning her arm on the shoulder of a young man seated by her side, turns towards another man, who places a wreath of flowers on her head. In the foreground to the left are a lady, seated, seen from behind, and two children, one of whom is playing with a little dog.

Canvas, 18 in. by 22 in.

Etched by Hédouin.

From an English Collection.

Sedelmeyer Sale, Vienna, 1872.

Now in the Collection of Baroness Rothschild, Frankfurt.



WATTEAU (ANTOINE)

(1684-1721)

278. — The Guitar Player

He is standing in the centre of a landscape, dressed in a Spanish costume, accompanying some love-song on the guitar, and looking tenderly at a young lady seated on the ground to the left, seen in profile, and dressed in a yellow silk robe. By the side of the lady is a young man playing the flute, and behind her a little girl kneeling on the ground. A little dog on the right. A young man and a lady are seen in the middle distance. Mills and other picturesque buildings in the background.

Canvas, 21 in. by 30 3/4 in.

From the Collection of Baron de Rothschild, London.

Now in the Collection of Dr. Martin Schubart, Munich.



277. — PATER (Jean-Baptiste-Joseph)



278. — WATTEAU (Antoine)

EARLY ENGLISH SCHOOL

BEECHEY (SIR WILLIAM). R. A.
(1753-1839)

279. — Portrait of Sir John Reade,
fifth Baronet

In a blue velvet court dress, holding his sword with his left hand. He faces three-quarters to the front, turned to the left, and standing in a vestibule. A landscape, with a river falling in a cascade over rocks, in the background to the left. Full-length figure. Life-size.

Canvas, 93 1/4 in. by 57 in.

From the Collection of Sir John Chandos Reade, sixth Baronet.
Now in the Collection of Mr. Rodman Wanamaker, Philadelphia.



BEECHEY (SIR WILLIAM). R. A.
(1753-1839)

280. — Portrait of Lady Reade

In a black velvet dress trimmed with white lace, standing in a landscape, her right arm resting on a pedestal. Full-length figure. Life-size.

Canvas, 93 1/4 in. by 57 in.

From the Collection of Sir John Chandos Reade, sixth Baronet.
Now in the Collection of Mr. Rodman Wanamaker, Philadelphia.



260. — BEECHY (Sir William), R. A.



270. — BEECHY (Sir William), R. A.

CONSTABLE (JOHN), R. A.

(1776-1837)

281. — A Landscape. Hay-Making

On the left, a waggon, laden with new mown hay, and drawn by three horses, is coming out of a hollow between two slopes, planted with fine trees, the branches of which meet and interlace overhead. The horses are led by a young peasant towards the foreground, crossed by a wide brook, at which a black dog is drinking. High water-weeds border an extensive meadow on the right, which presents an animated scene of country life. The steeple of a village church is seen in the background.

Canvas 35 1/4 in. by 47 1/2 in.

Exhibited at the Exposition de Cent Chefs-d'œuvre, Paris, 1892.

Now in the Collection of M. P. A. Cheramy, Paris.



CONSTABLE (JOHN), R. A.

(1776-1837)

282. — The Weir

A picturesque view of an old sluice, from which the water, rushing in foaming masses, escapes along the foreground between a high brick wall and a low bank, overgrown with grass and plants. On the top of a hill to the left, are a peasant in a red jacket, and a white horse. On the opposite side, another peasant is leaning lazily against a rail.

Canvas, 11 3/4 in. by 15 3/4 in.

Now in the Collection of Mr. M. C. D. Borden, New York.



281. — CONSTABLE (John), R. A.



282. — CONSTABLE (John), R. A.

CONSTABLE (JOHN), R. A.

(1776-1837)

283. — View of Trenton Tower, Ipswich

Some houses, surrounded by trees, are seen in the middle distance on a piece of rising ground. In front are fields extending to the foreground, and intersected by fences. In the foreground to the right, a man ploughing. Cloudy sky.

Canvas, 21 in. by 29 1/2 in.

Now in the Collection of M. P. A. Cheramy, Paris.



CROME (JOHN, CALLED OLD)

(1769-1821)

284. — Hautbois Common

In the centre is a clump of trees, through which a cart is approaching, drawn by two horses, driven by a peasant; among the trees, a cottage and enclosure are seen; on the left, a meadow and a stretch of flat country; bright clouds in the centre, with darker ones on each side; two donkeys stand beneath the trees.

Panel, 23 in. by 35 in.

Exhibited at the International Exhibition, London, 1862.

From the Sherington Collection.

— Ellison Collection.

— Albert Levy Collection, London.

— Baron Hirsch Collection, Paris.

— Collection of Mr. Henry G. Marquand, New York, who presented it in 1885 to the Metropolitan Museum, New York.



283. — CONSTABLE (John), R. A.



284. — CROME (John), called Old Crome.

GAINSBOROUGH (THOMAS). R. A.

(1727-1788)

285. — Portrait of Mrs. Fisher, daughter
of the Artist

Standing, nearly full-face, looking to the left. Powdered hair, white dress. Her left arm rests on a parapet. Three-quarters figure. Life-size. Unfinished.

Canvas, 46 in. by 35 in.

Exposition de Portraits de Femmes et d'Enfants, Paris, 1897.
Now in the Collection of M. Rodolphe Kann, Paris.



GAINSBOROUGH (THOMAS). R. A.

(1727-1788)

286. — Portrait of Mrs. Innes

Full-face, in a light dress, cut low in front, her hair falling in ringlets over her shoulders. Bust. Life-size.

Canvas, oval, 30 in. by 25 in.

From the Collection of Charles J. Wertheimer, Esq., London.
Now in the Collection of Mr. W. H. Fuller, New York.



286. — GAINSBOROUGH (Thomas), R. A.



285. — GAINSBOROUGH (Thomas), R. A.

HOPPNER (JOHN), R. A.

(1759-1810)

287. — Portrait of Lady Braithwaite
Boughton

Facing the spectator, but looking to the left; her short dark hair falls in ringlets over the whole of her forehead. She wears a low dark velvet dress with a flower at the breast. Half-length figure. Life-size.

Canvas, oval, 29 1/2 in. by 24 in.

Now in the Collection of M. M. Mavrocordato, Paris.



HOPPNER (JOHN), R. A.

(1759-1810)

288. — « Forsaken »

A little girl standing, seen from in front, looking at the spectator, her face enframed in fair curly hair. Her hands are crossed on her breast; she is dressed in white, with a blue sash round her waist. Open sea in the background. Three-quarters figure. Life-size.

Canvas, 29 1/2 in. by 24 1/2 in.

Now in the Collection of Mrs. Ogden Goelet, New York.



283. — HOPNER (John), R. A.



287. — HOPNER (John), R. A.

HOPPNER (JOHN). R. A.

(1759-1810)

289. — Portrait of Mrs. Burrell

Turned to the right, looking at the spectator. She wears a white dress trimmed with gold, and blue ribbons in her powdered hair. She is seated in a landscape, holding a book in her lap. Three-quarters figure, life-size.

Canvas, 35 in. by 27 1/2 in.

From the Collection of Caroline, Duchess of Montrose.

Now in the Collection of Messrs. M. Knoedler & Co, New York.



LANDSEER (SIR EDWIN)

(1799-1879)

290. — Portrait of Lady Rachel Russel,
when a child, with her fawn « Harty »

The little girl is standing, and presents a plate with food to the fawn, which approaches her with graceful timidity. Under the table, in the foreground, a cat is playing with the end of a blue ribbon, tied round the fawn's neck.

Painted in 1832.

Canvas, 25 1/2 in. by 20 in.

Engraved by W. H. Watt.

Exhibited at the Royal Academy, London, 1832.

Now in the Collection of Mr. Ch. T. Yerkes, New York.



290. — LANDSEER (Sir Edwin)



289. — HOPPNER (John), R. A.

LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

291. — Head of a Child

Turned to the left, three-quarters face. Black curly hair.
Background of cloudy sky.

Canvas, 21 1/2 in. by 17 1/4 in.

Now in the Collection of Mr. David H. King jr., New York.



LAWRENCE (SIR THOMAS), P. R. A.

(1769-1830)

292. — Miss Murray, afterwards Mrs. Boyce

Represented as a child of about twelve years, seen from the front; she is dancing and holding up her skirt, containing flowers, with both hands. Full-length figure Half the size of life.

Canvas, 35 1/2 in. by 27 1/2 in.

Engraved by Philips in « Works of Sir Th. Lawrence ».

Exhibited at the Fair Children Exhibition, London, 1895.

From the Collection of F. R. Elkington, Esq.

Now in the Collection of Mr. Rodman Wanamaker, Philadelphia.



292. — LAWRENCE (Sir Thomas), P. R. A.



291. — LAWRENCE (Sir Thomas), P. R. A.

MORLAND (GEORGE)

(1763-1804)

293. — Duck shooting

On the left of the composition, three sportsmen in a boat on a river, and a boatman steering. One of the huntsmen has just fired at and hit a wild duck. A dog is jumping from the boat to fetch the game. A cottage is seen in the distance to the right.

Canvas. 15 in. by 20 in.

Engraved by Rowlandson.

Aquatinted by S. Alken.

Mentioned in R. Richardson's « George Morland ».

From the Bohn Collection. London. 1885.

— Hollingworth Collection.

Now in the Collection of Mr. P. A. B. Widener, Philadelphia.



MORLAND (GEORGE)

(1763-1804)

294. — Rustic Scene

In the centre of the foreground, a sow with two young ones is reclining, while another pig, farther to the left, is searching for food. On the dunghill behind, a dog is looking attentively at a stable-boy, who stands smiling before him, with his hands clasped on the handle of his spade. To the right, an ass, seen in a side-view.

Signed and dated : Morland. 1792.

Canvas, 19 3/4 in. by 25 1/2 in.

Engraved by J. R. Smith.

Now in the Collection of Mr. M. C. D. Borden, New York.



293. — MORLAND (George)



294. — MORLAND (George)

OPIE (JOHN). R. A.

(1761-1807)

295. — The Fortune-Teller

Composition of five figures. A young woman, seated on the right, near a table, dressed in a white classical dress, her fair, curly hair bound with a white kerchief, extends her right hand, to have her fortune told, to an old man, in a red cloak and cap, who laughingly examines the lines of the palm with a magnifying glass. Three other persons in the background. Half-length figures. Life-size.

Painted in 1801.

Canvas, 39 1/2 in. by 49 in.

Exhibited at Leeds, 1868.

See Appendix to J. Roger's « Life of Opie ».

From the Collection of the Rev. J. E. Waldy.

Now in the Collection of Mr. Rodman Wanamaker, Philadelphia.



REYNOLDS (SIR JOSHUA). P. R. A.

(1723-1792)

296. — Portrait of the Hon. Mrs. Hennessy

Three-quarters face, looking to the right. Her powdered hair falls in ringlets on her right shoulder. She is dressed in a low dark robe, relieved by a white muslin kerchief. A rose is fastened to the front of her bodice. Bust. Life-size.

Panel, 29 in. by 24 1/2 in.

Now in the Collection of Mr. C. P. Huntington, New York.



295. — OPIE (John), R. A.



296. — REYNOLDS (Sir Joshua), P. R. A.

REYNOLDS (SIR JOSHUA). P. R. A.

(1723-1792)

297. — Portrait of Miss Morris

Facing the spectator, dressed in a white satin bodice, cut low in front, and adorned with ruby ornaments, and a string of pearl: over it a jacket of light blue satin, edged with ermine. Seen to the waist. Life-size.

Painted in 1758.

Canvas. 30 in. by 25 in.

Mentioned in Leslie's « Life of Reynolds », vol 1. p. 156. note 6.
From Lord Hastings' Collection.



REYNOLDS (SIR JOSHUA). P. R. A.

(1723-1792)

298. — Portrait of Mrs. Taylor

Turned to the right, looking at the spectator, in a broad-brimmed white hat and feathers: a black ribbon round her neck, and a black silk mantilla round her shoulders. Seen to the waist. Life-size.

Panel. 30 in. by 26 in.

Engraved by James Scott in « Sir Joshua Reynolds' Works ».
From the Collection of W. R. Winch, Esq., London, 1888.
Now in the Collection of M. C. Groult, Paris.



268. — REYNOLDS (Sir Joshua), P. R. A.



267. — REYNOLDS (Sir Joshua), P. R. A.

ROMNEY (GEORGE)

(1734-1802)

299. Young Lady reading

Seated to the left, her face three-quarters to the front, reading from a book which she holds on her knees with her right hand; her left hangs by her side. She is dressed in a low white gown, which leaves her shoulders and arms uncovered. Three-quarters figure. Life-size.

Canvas, oval, 38 in. by 29 in.

Now in the Collection of Mr. Richard Mortimer, New York.



ROMNEY (GEORGE)

(1734-1802)

300. Portrait of a Boy

Seated in a landscape under a tree, turned to the left, his hands clasped in his lap. He has fair hair and is dressed in a long white muslin frock with a blue sash. A dog is lying by his side. Full-length figure. Life-size.

Canvas, 49 1/2 in. by 39 in.

From the Collection of Sir Thomas Thornhill, Bart.

Now in the Collection of Alfred Bett, Esq., London.



300. — ROMNEY (George)



290. — ROMNEY (George)

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EDITOR'S PREFACE

ERE we called upon to decide which of the great masters enjoys the largest share of present popularity, we should certainly give the palm, not to the divine Raphael, darling of Popes and princes, not to the colossal Michelangelo, not to the Flemish painter-prince, Rubens, whose contemporaries showered riches and honours upon him, but to the modest Dutchman, who painted less for the delight of others than for his own satisfaction, who was forgotten and neglected by the world around him, and who ended his days in poverty and humiliation. That it has been reserved for our own age to estimate Rembrandt's genius aright, and to assign him his true rank in the hierarchy of art, may be explained by the fact that we of this generation have a deeper comprehension of pictorial quality, of characterization, of objective truth, than the critics of the last two centuries. Rembrandt's art, based as it is on the earnest study of Nature, is not only enthralling to the expert; it fascinates the amateur by its simplicity and directness of conception, by its depth and intensity of emotion, by the magic of that mysterious light in which it bathes its figures. Thus it satisfies both artistic tendencies, charming alike the realist and the idealist. Significant proof of the estimation in which Rembrandt is held may be found in the rapid succession of studies and publications dealing with him during the last twenty years, and the high prices commanded by his pictures. One of these was recently bought for a national Museum for 20,000 guineas, and certain rare plates among his etchings fetch from 1000 to 1500 guineas at auction.

The publisher, whose name appears below, has been for years a fervent worshipper of the master. In his capacity as an art-dealer he has made it, as far as possible, his principal aim to

find out and acquire the works of Rembrandt, and over sixty pictures by the great painter have passed through his hands. It will be readily understood how eagerly he undertook the publication of the monumental work for which Dr. Wilhelm Bode has been collecting material throughout some fifteen years. He knew Dr. Bode to be not only the foremost living critic of the old masters in general, but the greatest authority of our times on Rembrandt in particular.

That such an enterprise involved a large outlay, and presented difficulties of an unusual kind, is obvious, if it be taken into account that the master's pictures are scattered throughout the length and breadth of the civilized world — from St. Petersburg to Chicago — that the author was obliged to visit every public and private gallery in order to examine and describe Rembrandt's acknowledged works, and search for others hitherto unrecognized, and that it was further necessary to send an experienced photographer to many remote places and private houses, to photograph every authenticated work by the most recent orthochromatic process, as a preliminary to its faithful reproduction in heliogravure.

Author and publisher have done their utmost to produce a work unique of its kind, for it deals with the master on a scale and with a completeness never before attempted, and of such a quality as to render it a fitting literary monument to the great Dutchman. The object of the undertaking was to place the whole of the master's pictures before the student, not only in detailed descriptions, but by means of the most finished reproductions.

In conclusion, the publisher ventures to hope that the efforts which have been made to carry out this great work worthily will find their reward in the sympathetic recognition of the art-loving public.

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